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CATALOGUE OF PAINTINGS AND DRAWINGS

1922

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The Worcester Art Museum

CATALOGUE OF PAINTINGS AND DRAWINGS

WORCESTER ART MUSEUM

CATALOGUE OF PAINTINGS AND DRAWINGS

FIRST EDITION

WORCESTER, MASSACHUSETTS, U. S. A.
1922

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THE WORCESTER ART MUSEUM

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INTRODUCTION

The Worcester Art Museum exists through the generosity of the late Stephen Salisbury, a prominent citizen of Worcester. Far beyond the importance and generosity of the benefaction, which speaks for itself, was the farsightedness of the donor in not restricting the gift by any condition.

The Worcester Art Museum was organized on February 25, 1896, when Stephen Salisbury invited a number of citizens—both men and women—interested in art to subscribe to an agreement to form a Corporation composed of fifty members. The immediate management was placed in the hands of twelve Directors chosen from the members of the Corporation according to the by-laws. A charter was issued by the Secretary of the Commonwealth of Massachusetts in April, 1896. Mr. Salisbury gave the newly formed Corporation $100,000 in addition to a gift of land. On this land the building of the Worcester Art Museum was begun early in 1897, and on June 24 the corner-stone was laid. In the beginning of 1898 the building was complete and turned over by the Directors to the Corporation. It was opened on May 10. Mr. Salisbury died in 1905 leaving the Worcester Museum residuary legatee and bequeathing it the larger part of his estate.

An addition to the Museum was opened on February 19, 1921.

CATALOGUE OF PAINTINGS AND DRAWINGS

Our aim has been to issue a catalogue reproducing many of the principal pictures and giving, as far as possible, a brief and simple description of the art character of each. For those who are engaged in research and are unable to study the originals, information as to colour and other details is given, more particu-

larly of those paintings belonging to early epochs. Concerning the more modern pictures no attempt has been made to discuss the question of originality and contemporary significance. Such criticism is hardly the province of a catalogue. Other publications will be issued later devoted respectively to sculpture, Japanese prints, and the minor arts in the Museum collection.

RAYMOND HENNIKER-HEATON, *Director.*

DESCRIPTIONS AND ILLUSTRATIONS

MADONNA AND CHILD
GUIDO DA SIENA

GUIDO DA SIENA

Sienese, Thirteenth Century

MADONNA AND CHILD

Little is known of Guido and we use the name as much to designate a painting belonging to a certain group as to assign it to the brush of one man. Though we leave unsettled the question of the relative positions of Cimabue and Guido da Siena, or even accept the Florentine claim to priority, it must be admitted that Guido has importance in the transition from Byzantine traditions and that he foreshadows the trend of later Sienese art.

The *Madonna and Child* is richly decorative in colour. The Virgin's mantle, part of which forms the headdress, is a dark blue. The material that encompasses the face is edged with gold. The Infant's hair is reddish, and He wears a light grey garment ornamented with green lines. In the background, partly surrounding the halo of the Madonna, is drapery of orange-red. This red appears also in the lining of the Madonna's robe and in the portion which envelops her head. It is repeated again in the halo of the Child. The angels in each spandrel are very close in type and manner of treatment to those in the pediment of the *Madonna Enthroned* in the Palazzo Pubblico in Siena. In view of the anti-materialistic aspirations of "ultra-modern" art, it is interesting to note how figures and subject in this thirteenth century painting are subordinated to design in line, colour, and composition and how the physical and literary are subservient to the æsthetic.

Tempera on panel, 27¾ inches by 20½ inches

MADONNA AND CHILD WITH SAINT AND DONOR
FRENCH, EARLY FIFTEENTH CENTURY

FRENCH, EARLY FIFTEENTH CENTURY

MADONNA AND CHILD WITH SAINT AND DONOR

This panel is a dramatic composition in red and black. The Virgin, wearing a black mantle, is seated on a throne draped with a soft red fabric covered with a delicate tracery of black. The saint's robe is of the same red, relieved by a vestment of white. The donor, in a black garment, with trimmings and stockings of the prevailing red, is kneeling before the Virgin. The picture shows pure Sienese influence in the Madonna and Child. The tendency towards naturalism, much in evidence in the art of mediæval miniature painters, is observable in the figure of the saint, suggesting, in the bold sculptural treatment of the robes, Flemish influence through Claes Sluyter. There is an ascetic spirit of unusual intensity in this figure.

The red in the picture suggests the Catalan school, and it is possible that the panel comes from the region of Avignon and Toulouse, and was therefore subject to influences from the Catalan painters. It may have come from Barcelona, but until there is a consensus of authoritative opinion supporting this we assign it to the French school.

The Madonna and Child is a passage of pure æsthetics, its delicacy emphasized by contrast with the bolder handling of the saint's mantle. The swaying folds of the drapery over the back and arms of the throne, the black of the Virgin's robe, the repetition of the red in the under-garment of the Virgin, are rhythmically arranged.

Tempera on panel, 21½ inches by 16½ inches

THE CRUCIFIXION
LUCA SPINELLI (SPINELLO ARETINO)

LUCA SPINELLI (SPINELLO ARETINO)

Florentine, active 1361-1410

THE CRUCIFIXION

This *Crucifixion* is not unusual in character among the works of the Giottesque group. Certain qualities in colour, type of figure, and execution suggest Spinello. The painter, like others of his cycle, combined Florentine strength with Sienese refinement and is usually described as the last great painter of the Giottesque before the tradition was reduced entirely to a mechanical process. His colour is brilliant. The drawing is at times hastily done; the figures are spirited and energetic, and accuracy appears to have been often sacrificed for action.

The Magdalene, kneeling at the foot of the cross, is clad in a mantle of rose-red, delicate and luminous and enriched by bright yellow where the light falls upon the green sleeve of her gown. At her feet lies a skull, signifying penance. The Magdalene and the Christ on the cross are fine in quality but the figures on either side are not so interesting. In drawing and in type they lack refinement. The Madonna at the left is robed in a blue mantle with underdress of red. No doubt the blue was at one time lighter in tone and balanced more satisfactorily the violet garment which partly covers the green cloak of St. John, who stands at the right. The edges of all the robes are brocaded with gold, and the halos have incised decoration. Above the head of Christ are the letters I N R I, inscribed on a red tablet, and over this is a pelican with her young.

Tempera on panel, 27½ inches by 15 inches

THE ADORATION OF THE MAGI
OTTAVIANO NELLI

OTTAVIANO NELLI

Umbrian, active ca. 1400-1444

THE ADORATION OF THE MAGI

Ottaviano Nelli is the first important Umbrian painter and expresses with a naïveté of spirit and traditional technique the general liveliness in colour and incident of Gubbian art. The subject of this panel is presented with action and technique mediæval in spirit. It is probably an altarpiece, no doubt a part of a larger composition. The adoration of the Magi and the announcement of the birth of Christ to the shepherds in the mountains are expressed with a combination of serious intention and playfulness characteristic of work of this cycle.

In the foreground are two shepherds in blue garments. Angels draped in blue and pink are floating in the air above the shed, which is painted a brilliant yellow; and under this, in the foreground, is seated the Virgin with Joseph at her side. The yellow of the shed is repeated in the mantle of Joseph, which covers a blue tunic. The blue has an echo in the long outer garment worn by the Virgin, which partly conceals a gown of rose-pink, of the same tone as that introduced in the mantle of the kneeling king. His coat is a vivid vermilion-red and this vermilion appears again in the coat of the man leading a camel, and in the pack on the camel's back, as well as on the trappings of the horses—one black, one white, and one brown. The other two kings are dressed in rich robes of red brocaded in gold.

Tempera on panel, 32¾ inches by 16 inches

MADONNA AND CHILD
FLORENTINE, EARLY FIFTEENTH CENTURY

FLORENTINE, EARLY FIFTEENTH CENTURY

MADONNA AND CHILD

The later Gothic painters have at times transitional qualities but they are frequently reactionary and not of vital consequence in the evolution of painting. Their art invariably possesses a charm, as in this *Madonna and Child*, that is attributable to a general softening of contours while still retaining an archaic spirit. It has none of the robust quality that marks the main trend of Italian art of the period. Masolino may have had some influence on our artist's work, in its spirit of tenderness, but there is little real advance in the direction of Masolino's graceful naturalism or of Masaccio's virile objectivity.

The Madonna wears a black mantle lined with green and a cream-coloured tunic, showing a design in gold. The gentleness of her inclined head is emphasized by the superficial sturdiness of the Infant who looks straight out of the picture and stolidly gives a benediction. A pale blue kerchief nearly covers the Madonna's hair and drapes the shoulders. A fabric of the same blue is wrapped about the Child, who is seated on a rose-coloured scarf which shades into a lighter tone of pink as it falls over the Madonna's arm. The black mantle, and indeed all the drapery, is decorated with double lines of gold along the edges. The gold of the nimbi has an attractive pattern and is strongly incised. A triptych attributed to Ambrogio di Baldese, in the Jarves collection at Yale University, appears to be by the same hand as our picture.

Tempera on panel, 23½ inches by 14½ inches

SAINT BARTHOLOMEW
SPANISH, FIFTEENTH CENTURY

SPANISH, FIFTEENTH CENTURY

SAINT BARTHOLOMEW

The most glowing colour in a Spanish picture seems to be subdued by an atmosphere, as though it were seen through a veil. This is true of the *St. Bartholomew.*

The painting presents a coördination of many influences synthetically expressed. Every detail has its purpose in the general scheme. This is particularly noticeable in the sweep of St. Bartholomew's cloak from the right hand down to the feet, and in the chain of gold attached to a wing of the demon which lies under the foot of the saint at the bottom of the picture. The wings and legs of the demon join the lines of rocks and landscape and bring together successfully all objects in the composition.

In addition to strength and graciousness a spirit of restraint pervades the panel. The colour, drawing, and pose of the figure have majesty. A mantle richly brocaded with a design of pomegranates is worn by the saint; its folds are dexterously indicated by simple flowing lines. An under-garment of dark brown appears almost black. The halo is decorated with an incised floral design. Light reddish brown predominates in the rocks and foreground. The demon, which is painted with force and dexterity, is bluish green in colour, and the book held by St. Bartholomew is red. The saint has fair skin with reddish hair and beard, with a suggestion of Sienese influence in the face. The drapery shows unmistakable Gothic and Sienese treatment; but there is something in the picture which is not consistent with either of these influences; it may have a German origin.

Tempera on panel, 68 inches by 31¾ inches

MADONNA AND CHILD
MASOLINO DA PANICALE

MASOLINO DA PANICALE

Florentine, 1383-1440

MADONNA AND CHILD

This picture possesses in considerable measure attributes of fifteenth century Florentine art. Characteristics of Masolino in the painting of eyes, nose, and general features are present in the panel, although not so sharply accentuated as in the more fully established examples of this master. It is likely that continued repainting and restoration have modified these characteristics to some extent and have given the painting—particularly the Madonna—a delicacy somewhat foreign to the period and school. In any case it is far from satisfactory to call this significant panel a school picture, and there appears to be no artist to whom it could be more appropriately attributed than to Masolino, owing to subtle distinctions of personality.

The importance of the picture lies in the combination of strength, grace, and colour,—strength particularly obvious in the Christ Child, grace in the delicate modelling and line of the Madonna. The removal of various coats of paint which have hidden the robe for centuries has revealed beautiful colours of soft green-blue and light green. The colour and drawing both in the drapery and flesh are harmonious. The strength and intense realism of the Infant—directly influenced by Masaccio—are powerfully in evidence in spite of the damaged condition of this part of the painting. But in line, modelling, and in the graceful spirit of the Madonna it closely approaches Masolino. It is possible, however, that further research may take the picture out of Florentine territory and establish it as by Antonio Vivarini, the Venetian.

Tempera on panel, 22 inches by 14½ inches

SCENES FROM THE CORONATION OF EMPEROR FREDERICK III (DETAIL)
SCHOOL OF BENOZZO GOZZOLI

SCHOOL OF BENOZZO GOZZOLI

Florentine, Fifteenth Century

SCENES FROM THE CORONATION OF EMPEROR FREDERICK III

These paintings, the front and end panels from a cassone, represent typical scenes in one of the most striking and picturesque happenings in the annals of Italy during the middle of the fifteenth century: the coronation of the Emperor Frederick III and Leonora of Portugal, his betrothed, in 1452, the last imperial coronation which took place in Rome.

The principal panel unites in one scenic narrative three episodes of the actual coronation ceremonies, viz. (1) the crowning of Frederick and Leonora by Pope Nicholas V. at St. Peter's; (2) the journey of Pope and Emperor to the Lateran; (3) the knighting of adherents by Frederick on the Bridge of St. Angelo. One end-panel depicts Frederick's reception by the nobility of Florence while he was on his way to Rome. The subject of the other is less easy to designate with precision, though it probably represents Leonora's arrival at Leghorn, Pisa, or Siena, after her long and perilous sea voyage. As in some of Benozzo Gozzoli's frescoes at Monte Falco, the colouring, although without Fra Angelico's poetic freshness and beauty of suggestion, has, nevertheless, a similar festal interplay of well-distributed masses of blue, crimson, pearly white, and gold, broken here and there by the sparing use of dark and neutral tone.

These panels embody the initial change from mediævalism to modernity then taking place in Italian art, when a religious idealism, almost symbolic in character, was being replaced by a creative and poetic naturalism. They mingle happily older and newer pictorial elements, with a decided preference for the joyously mundane.

Tempera on panels, 15½ inches by 59½ inches, 15½ inches by 10½ inches, 15½ inches by 10½ inches

MADONNA AND CHILD
BARTOLOMMEO MONTAGNA

BARTOLOMMEO MONTAGNA

Venetian, ca. 1450-1523

MADONNA AND CHILD

Recent study of the works of Bartolommeo Montagna, the chief painter of Vicenza, has revealed great variety in his training, as well as the strongly individual trend of his mind. A stately simplicity always controls the complex influences exerted upon him by the age and the inland region in which he lived, and by his great contemporaries. Like most of the men from whom he borrowed, Montagna was less affected by details or mannerisms than by the general ideas and spirit of his work and the more serious elements of style. It is the grand austerity, akin in some respects to that of Mantegna, which gives to the realism always present in his personages a dignity at once human and sternly or graciously religious. Montagna went directly to the life about him for his types and inspiration.

In our picture a spirit of restraint distinguishes the tender relationship between the two figures and a primitive strength and fine harmony of masses and lines are obtained through the sophisticated archaism of the drawing. The painting has calm joyousness, with hints of the pathos which intensifies deep happiness.

Tempera on panel, 26¾ inches by 22 inches

THE ADORATION
ANTONIO DA VITERBO

ANTONIO DA VITERBO

Umbrian, active 1478- ca. 1516

THE ADORATION

This panel was painted about 1500. The artist has been happy in the selection of types and incidents of composition characteristic of the Umbrian school. The dainty flowers of the foreground, the homely fence, and rustic shelter are in perfect keeping with the secluded landscape and the mystic scene. The angel seen full front is beautiful whether in the lovely contour of the face or the unaffected, upright attitude, with its superb pivotal result upon the whole composition. No disturbing material elements trouble the repose. There is charming distribution and variety of colour. The angel in the foreground has a blue mantle and red robe. This red is repeated on the edge of the garments of the other two angels and in the pillow upon which the Infant lies. The second angel wears a garment of yellow and this colour reappears in the open shutter on the right. The remaining angel is in grey and blue. Suave drawing, mellow colouring, serene effects of landscape and of golden light and distance, and the brooding spirit of the Umbrian land itself, are all brought into the perfect service of mystic calm, devotional sweetness, and living grace. The rock on the left strengthens the design and the exquisite detail of the landscape and the blue sky make a composition of charm—a charm for which Antonio da Viterbo in particular and the Umbrian school in general were distinguished.

Tempera on panel, 30½ inches by 18 inches

PORTRAIT OF DONOR AND BISHOP
FLEMISH, FIFTEENTH CENTURY

FLEMISH, FIFTEENTH CENTURY

PORTRAIT OF DONOR AND BISHOP

The companion piece to this picture is in the Rhode Island School of Design at Providence. These panels have been called French fifteenth century, painted between 1460 and 1480, presumably by one of the artists whose works are grouped together under the name of Maître de Moulins. That there is a strong Flemish note in spirit and composition cannot be questioned and we are inclined to agree with the Providence Museum's assignment of it to that school. But Flemish ideas entered into Burgundian art through visiting artists and the existence of certain Flemish elements of style in our picture does not entirely preclude the possibility of its having been painted in Burgundian territory.

The cope and mitre of the Bishop are richly ornamented. The floral figures and architectural incidents are painted in brilliant tones of red, brown, and blue. The donor wears a brown garment trimmed with black fur, with a tunic of red. Owing to repainting some of the colour is questionable. There is careful detail throughout and considerable mastery in portraiture. In spite of the detail there is a massiveness and a grandeur more Flemish than French in spirit.

Oil on panel, 41 inches by 30½ inches

PORTRAIT OF A MAN
JAN MOSTAERT

JAN MOSTAERT

Flemish, ca. 1475-1555

PORTRAIT OF A MAN

Jan Mostaert of Haarlem is now identified as the so-called Maître d'Oultremont. Many pictures by him and many not by him were included under this name, some to his credit and others to his discredit. Italian influence is strongly shown in many of Mostaert's paintings, others assigned to him are influenced by Holbein, and others again carry on a true Flemish tradition of Van Eyck, Memling, and Van der Weyden. Mostaert is more important for his Flemish characteristics than alien ones. Indeed, he may be described as the last painter to carry on the tradition of Van der Weyden. He was successful as a painter of historical subjects as well as portraits. The latter are very rare as many were destroyed by fire at Haarlem in 1571.

The faces in Mostaert's portraits have usually a touch of melancholy, or at least a very serious expression. Our panel is no exception. It is a study in brown and has that self-composed character conspicuous in early portraits of the fifteenth and sixteenth centuries. The purple-brown velvet sleeves of the undergarment and the black surcoat with a collar of light grey-brown mottled fur are all rich in colour and texture. The hair is brown and the hat black. The painting of face and hands is characteristically Flemish in treatment. Mostaert excelled in landscape, and the passages of blue hills, rich greens and browns of the grass and trees, and charming incidents show his ability in this respect. The figure is three-quarters life-size; against the landscape it makes a most satisfactory design in colour and composition.

Oil on panel, 18 inches by 12¾ inches

MADONNA AND CHILD WITH ANGEL
ALBERT BOUTS

ALBERT BOUTS

Flemish, ca. 1460-1549

MADONNA AND CHILD WITH ANGEL

Like the paintings attributed to Albert Bouts in the Brussels gallery and the Musée d'Anvers, our example reveals him as a close follower of a greater than he, his father, Dirk Bouts, one of the geniuses of the early Netherlandish school. Indeed, our Madonna and Child come near to having as prototypes Dirk's Madonna and Child in the Musée d'Anvers. The resemblance is marked even in details.

The facial types chosen by the younger Bouts are, as one would expect from a school which made realism its first study, prosaic and mature. Three beings who should be inspired with joy and youth and divine tenderness, appear before us as simple, homely mortals. Yet there is something extremely touching in their very human quality.

Dirk Bouts as a colourist was one of the marvels of his school; his son did not equal him in this respect. In this picture the clear red, green-blue, and pale creamy tints are harmonious. The effect is of light without much atmosphere. Interesting though the background is, with its blue distances, winding roads, and moated castle, the garden in which the Madonna stands has a greater charm. Realism is here carried so far as to lead to the fantastic and unreal.

Oil on panel, 15½ inches by 11 inches

PORTRAIT OF A MAN
JOOST VAN CLEVE

JOOST VAN CLEVE

Flemish, late fifteenth century-1540

PORTRAIT OF A MAN

Between Italian and Flemish art in the fifteenth and sixteenth centuries there was an unmistakable interchange. Italian idealism which influenced Europe for a hundred years left its imperishable mark upon the art of Flanders; at the same time Italian art was affected by Flemish realism. The painting of Joost van Cleve, both in portraits and religious subjects, shows varying degrees of Italian influence. In the later and best period of his work we find the foreign elements better fused than in his earlier painting. Our picture belongs to the later period. The tones of the face, the reddish hair, and black hat are rich and harmonious, as are the black of the surcoat, the red doublet, and the patterned grey sleeve. The design both in colour and line is well sustained and the result, though extremely sensitive, has a pervading richness.

Oil on panel, 17 inches by 11¾ inches

PORTRAIT OF AN ECCLESIASTIC
RIDOLFO GHIRLANDAIO

RIDOLFO GHIRLANDAIO

Florentine, 1483-1561

PORTRAIT OF AN ECCLESIASTIC

This painting of an aged ecclesiastic is a profound and intimate revelation of a benignant character, expressed with means as quiet and simple as though by Raphael himself. The painting bears a close resemblance to various portraits by Perugino and to certain portrait-like figures in the early works of Perugino's great pupil, Raphael. We know, moreover, that Raphael thought highly of Ridolfo, caused him to share in the execution of some of his own paintings, and tried to induce him to go to Rome as his fellow-worker.

In spite of the strength of our picture, the colour and the modelling of the face are very sensitive. The black hat and ecclesiastical robes against the light blue-green background are effective. This is a portrait of power in its delineation of character, in colour, and in technique.

Oil on panel, 16 inches by 12 inches

MADONNA AND CHILD
BERNARDINO DEI CONTI

BERNARDINO DEI CONTI

Milanese, active 1496-1522

MADONNA AND CHILD

Bernardino dei Conti was a painter with a marked affinity to Leonardo da Vinci, yet obviously subjected to other influences. Ambrogio de Predis, as well as Leonardo, appears to have made an impression on this comparatively little known artist. It is believed that dei Conti received his first training from Vincenza Foppa. Without doubt the brownish red flesh tints and the arrangement of draping in certain works point to the school of Foppa. An angularity in the position of the figures is a characteristic of many examples of this cycle. Speaking generally and comparatively dei Conti was a mechanical painter. There is a naïveté that suggests an artist imbued with the sentiment of the subject, without excessive technical ability. The deep red robe of the Madonna against a melancholy blue-green landscape contributes to the solemn effect of the picture.

Oil on panel, 31½ inches by 23 inches

PORTRAIT OF FRANCESCO DEGLI ALBIZZI
IL SALVIATI (FRANCESCO DEI ROSSI)

IL SALVIATI (FRANCESCO DEI ROSSI)

Florentine, 1510-1563

PORTRAIT OF FRANCESCO DEGLI ALBIZZI

This portrait has attributes which suggest greater strength than the picture actually possesses. It is Michaelangelesque in spirit, but in a superficial sense only. Yet the picture has massiveness and dignity and is a good example of this phase of manneristic painting. The ponderous elements of the composition are well arranged and controlled by a coppery tonal quality throughout. The robe is a reddish brown with flowered design, edged with brown fur, and underneath is a black figured tunic. The green curtain at the back has a brown fringe. The black beard and the imposing robes convey the impression of a person autocratic in character.

Oil on panel, 50 inches by 37 inches

PORTRAIT OF A WOMAN
LORENZO LOTTO

LORENZO LOTTO

Venetian, ca. 1480-1556

PORTRAIT OF A WOMAN

At first one is repelled by the forbidding character of the face in this picture. With further acquaintance one realizes the forceful way in which it is expressed, its powerful organization, its unity, and structural vibrancy.

This portrait was executed before Lotto came under the influence of the more truly Venetian painters. Early sixteenth century Venetian portraits have attributes of a more distinctive character than those done later in the century. This is true of Lotto's early as compared with his later works. There is the uncompromising interest in character abstractly rendered in spite of a very definite objectivity. Lorenzo Lotto more than any other Venetian painter was interested in the intellectual side of his sitter. Even later, when for a time he came under the spell of Titian and Giorgione and was preoccupied with their richer and deeper colour, he was never indifferent to the psychology of his subject. In this portrait there is no preoccupation with indirect methods to obtain texture and colour so much employed by later Venetians. The light golden hair and the face with its fair complexion are painted in a high key with very pure colour. This clarity is a distinctive attribute of the entire painting; yet in spite of brilliancy a grey warm tone prevails. The necklace with its hardly perceptible shadows on the neck is exquisitely painted. The black of the bodice and the white sleeves have similar qualities. It is this combined delicacy in painting and power of construction that give force to the personality and to the form.

Oil on panel, 13 inches by 11 inches

VIRGIN AND CHILD WITH SAINTS MARY MAGDALENE, PETER, AND PAUL
GIOVANNI BUONCONSIGLIO

GIOVANNI BUONCONSIGLIO

Venetian, active 1495-1535

VIRGIN AND CHILD WITH SAINTS MARY MAGDALENE, PETER, AND PAUL

Although Buonconsiglio has not to his credit a large number of important works he was a painter of considerable talent. A Vicentine by birth, he was much affected by Montagna under whose influence he produced his best work. A great part of his life was spent in Venice where he came under the spell of her painters and strove to keep in step with them. He was influenced considerably by Bellini and Giorgione.

This picture of the *Virgin and Child* is rich in colour and has passages of fine painting, more particularly on the right side which is the best preserved part. The Virgin has something of the spirit of both Montagna and Bellini, and the figure at the right of Mary is interesting and suggestive of Giorgione.

The Virgin wears a deep red tunic, a blue mantle, and a white hood embroidered in yellow; Saint Mary Magdalene a red slashed gown; Saint Peter a greenish tunic and yellow mantle; Saint Paul a deep red mantle.

The panel is signed "Ioanet Buoncosilii Mareschalch."

Oil on panel, 50 inches by 34 inches. Signed

Gift of Raymond Wyer.

PORTRAIT OF A VENETIAN
PAOLO FARINATO

PAOLO FARINATO

Veronese, 1524-1606

PORTRAIT OF A VENETIAN

The works of Paolo Farinato are often mistaken for those of Veronese but, in spite of a certain stylistic resemblance to that master as well as to other painters of the period, he had not Veronese's strength or colour. He painted many pictures of a religious character nearly all of which are at Verona. The colouring of our picture lends itself admirably to its conception. It has a deep and sombre warmth, darks laid against darks in the velvet robes and shadowy background. There is no note of striking colour, but the depths of black and bluish black are overlaid with a silvery shimmer. There is a glow and warmth in the flesh. The finely shaped hands are rendered with sureness and power. The hair is painted with precision and has a thick and soft appearance. The velvet of the loose robes, with its crushed folds and rich shadows, is painted with a considerable freedom.

Oil on canvas, 41½ inches by 35 inches

THE BERGAMASK CAPTAIN
GIOVANNI BATTISTA MORONI

GIOVANNI BATTISTA MORONI

Brescian, ca. 1520-1578

THE BERGAMASK CAPTAIN

Naturalism and a preference for northern tones are to be seen in the portraits of two Italian painters, Moretto da Brescia and his disciple the Bergamask, Moroni. In them power of characterization reaches a strictly realistic directness.

Moroni had not his master's poetic warmth of imagination, nor the ability to stress the more spiritual and intellectual qualities of his sitters. Nor does his painting possess the grave sumptuousness, or subdued richness, which gives some of Moretto's works a Venetian impressiveness. Moroni in his finest portraits easily surpasses his master in downright naturalness of presentation and in a kind of instantaneous and dramatic summary of the outward signs of the lives of the personages he portrays. He is the one Italian of the later Renaissance who rivals some of the great Netherlandish and German painters on their own ground, while yet retaining certain purely Italian qualities—feeling for true design and the power to sum up vividly and simply.

Oil on canvas, 34 inches by 24 inches

PORTRAIT OF ELEANOR OF PORTUGAL (?)
FLEMISH, SIXTEENTH CENTURY

FLEMISH, SIXTEENTH CENTURY

PORTRAIT OF ELEANOR OF PORTUGAL (?)

The portrait of *Eleanor of Portugal* (?) has been attributed to the "Master of the Female Half-Lengths." However, its relation to other pictures attributed to this master is one of subject rather than of style. It seems possessed of the homelier Flemish virtues of strength, truth, and clarity, and lacks the refined elegance of *Lady Jane Grey*, belonging to Lord Spencer and the *Portrait of a Young Woman* in Vienna.

In our picture the figure is robed in velvet of rich, almost luminous red, and about the shoulders is fur of soft texture. Warm orange tones enter into the various parts of the instrument. Close by is a table covered over with yellow-green. All the tones have that rich colour in shadow which was, perhaps, better attained by the use of the clear, hard, varnish-like medium of the Flemish painters than in any other way. The red-browns and the greens are arranged against a background of grey, and the result is an agreeable balance of warm and cool tones.

Eleanor of Portugal lived from 1437-1467. Both the manner of painting and the costume preclude the possibility of the picture having been painted at that time. Eleanor of Austria, however, who became the Queen of Emmanuel of Portugal, and later of Francis I of France, was born in 1498 and would have been in her teens in the early sixteenth century, when this picture was probably painted.

Oil on panel, 26½ inches by 21¾ inches

PORTRAIT OF A LADY
FRANZ POURBUS THE YOUNGER

FRANZ POURBUS THE YOUNGER

Flemish, ca. 1570-1622

PORTRAIT OF A LADY

The art of Franz Pourbus the Younger at its best represents the happy merging of two great traditions in painting: first, the Netherlandish, with its love of direct portraiture, solidly and even minutely painted and full of psychological character; second, the Franco-Italian tradition with its grace and ease and distinct sympathy towards the well-bred. These qualities were so animated by the individual genius of the painter that the finest of his few surviving portraits, especially those of women, have an originality and attractiveness which distinguish them.

The Portrait of a Lady is that of a princess, perhaps of the family of the Gonzaga, the Medici, or of Henry IV of France, and exemplifies admirably the characteristics mentioned. It has a joy in detail, astonishingly rendered, and a delightful suggestion of quiet but instantaneous life that carries us back to Clouet and the French primitives.

The imposing costume of the period, the red brocade with a huge triple ruff of lace, jewels in the hair and ears, the great pendant and chain of pearls have all been painted faithfully. The little dog looks out at us with lively curiosity and the assured impudence of a court favorite. The painting of the flesh tones is very delicately managed to give proper modelling with the least possible effect of shadow, and the rosy tone is far from the florid hues which Pourbus's contemporaries would have imparted.

Oil on canvas, 26 inches by 22¼ inches

MADONNA AND CHILD WITH ANGELS
MASTER OF FRANKFORT

MASTER OF FRANKFORT

German, Sixteenth Century

MADONNA AND CHILD WITH ANGELS

A number of pictures of a certain type in Frankfort have been assigned to the Master of Frankfort, for lack of a more definite attribution. Who this artist was has been a much debated question. Some identify him with Konrad Fyol, a citizen of Frankfort, but others claim this as chronologically impossible and prefer to regard him as Konrad's son, Hans Fyol. This is not an impossibility, but the figures seem too awkwardly placed in the landscape, and hardly flexible enough to be identified with Flemish art. This picture has attributes of the art of the Middle Rhine and the characteristics associated with the works attributed to the Master of Frankfort.

Among its best qualities are the colour and detail. The red robe of the Madonna is rich and not so heavy or manneristic as in many German pictures of a similar character. In the foreground is a profusion of foliage and trees, rendered with the care and finish typical of the time, and so much in favour with the Flemish painters. The cool light greens and blues in the hilly background contrast strongly with the deep red in the Madonna's robe, and add to the charm of the picture. The landscape in the background with its human incidents is carefully depicted, the fanciful building painted in a sober olive-green.

Oil on panel, 33½ inches by 26 inches

PORTRAIT OF A YOUNG NOBLEWOMAN
BARTOLOMÉ GONZÁLEZ Y SERRANO

BARTOLOMÉ GONZÁLEZ Y SERRANO

Spanish, 1564-1627

PORTRAIT OF A YOUNG NOBLEWOMAN

In his capacity as painter to King Philip III, Bartolomé Gonzáles executed some important portraits for the court. He marks the beginning of the decadence of Spanish art before Velasquez. *The Young Noblewoman* is an unusually good example of his work. The red dress is treated simply. The pattern of the whole appears studied and stiff, due to the costume of the period as well as the technique. The gravity and self-composed character of the face is in keeping with the rigidity of the figure. Although the picture has a strong Spanish feeling there is also a spirit Venetian in character.

Oil on canvas, 80 inches by 45½ inches

CHRIST IN THE HOUSE OF MARY AND MARTHA
EL GRECO (DOMENICO THEOTOCOPULI)

EL GRECO (DOMENICO THEOTOCOPULI)

Spanish, ca. 1548-1614

CHRIST IN THE HOUSE OF MARY AND MARTHA

There is no stranger personality in the history of art than El Greco. His unique character is noticeable not alone in the individuality of his work, but also in the way he absorbed Venetian ideas while living in Venice, and yet later, after settling in Spain, became the most Spanish of Spanish painters, despite the fact that he was neither a Venetian nor a Spaniard.

Christ in the House of Mary and Martha was probably painted about 1571-1576 and is of El Greco's transitional period from Venetian to Spanish. The blue of the mantle of Christ, and the pinks of the under-garment are brilliant. The rich golden-brown overdress worn by Mary, with other browns in varying tones distributed throughout the picture, give a warm accent to a colour scheme in which silver is the prevailing note.

In spite of its small size the picture has power and breadth. The subject is taken from the Gospel of St. Luke x, 38-42, and is one which affords a good opportunity for the spirit of motion and commotion dearly loved by El Greco. Indeed, it is upon the motion and the nervous force of the figures that the feeling of life depends, rather than on strict adherence to the natural appearance of surface or form.

Oil on panel, 13¼ inches by 15¼ inches

THE MAGDALENE
EL GRECO (DOMENICO THEOTOCOPULI)

EL GRECO (DOMENICO THEOTOCOPULI)

Spanish, ca. 1548-1614

THE MAGDALENE

The Magdalene was painted a few years later than the *Christ in the House of Mary and Martha*, also in the Worcester Museum. It is a composition expressing human sorrow and exaltation with a degree of power rarely approached by any painter. We see not merely the emotion of one woman but a symbol of all human emotion. In colour and spirit the picture is typically Greco and Spanish. Although forceful it is painted with much sensitiveness. In the figure—the long fair hair, the drapery, particularly the neckerchief—we see brushwork both direct and exquisite in feeling. The same may be said of such details as the skull and the ivy. The sky is in harmony with the figure and adds to the remarkable unity and dramatic significance of the subject. The prevailing tone is blue, and has cold classic severity characteristic of Greco's work, indeed of much Spanish art of the time. But it is not really cold for it has a restrained exuberance of life intensely overpowering.

Our picture was painted between 1584 and 1594 and was until recently in the Colegio de Ingleses in Valladolid. It bears Greco's Greek signature ΧΕΙΡ ΔΟΜΗΝΙΚΟΥ, "Hand of Domenico."

Oil on canvas, 42 inches by 40 inches. Signed

PORTRAIT OF CORNELIA BRUINZEELS
PAULUS MOREELSE

PAULUS MOREELSE

Dutch, 1571-1638

PORTRAIT OF CORNELIA BRUINZEELS

In subject and simplicity of treatment this picture is a typical seventeenth century Dutch portrait. It is well composed, and individual character beloved by the Dutch is expressed in the face and hands. It is refined in drawing and the modelling and arrangement are good. The dress is of that luminous black so typical of Dutch art. The figure is painted with freedom in spite of much careful detail in collar and cap and other incidents. With the exception of the rich colour in the chain, the hands, and the touch of red in the chair the picture is rather cool in tone.

Moreelse was known as a portrait painter, though after a visit to Rome he executed a number of historical pictures; he was also an engraver of distinction and an architect.

Oil on panel, 43 inches by 30 inches

Gift of Mrs. Daniel Merriman.

PORTRAIT OF A LADY
PIETER DUBORDIEU

PIETER DUBORDIEU

Dutch, ca. 1609-after 1678

PORTRAIT OF A LADY

In this portrait there is little idealism, no apparent effort to render any distinction alien to the subject. It is a vivid representation of a typical well-bred Dutch woman. Except for a less sure technique and brushwork, this portrait is not dissimilar in colour and conception to certain examples by Frans Hals. The black dress is painted with breadth and simplicity. It has depth of colour, and an effective play of light and shade. The face, hands, and broad lace-trimmed collar and cuffs are equally animated by a clever distribution of light. Little is known about this very good painter. There are two portraits by him in the Hague Museum.

Oil on canvas, 43 inches by 31 inches

THE MERRYMAKERS
HENDRIK MAERTENSZ SORGH

HENDRIK MAERTENSZ SORGH

Dutch, ca. 1611-1670

THE MERRYMAKERS

Sorgh's *Merrymakers* is typical of the Dutch seventeenth century. The still life, though perfectly subordinated to its ambient, takes on, as in Brouwer, the Ostades, and the English Hogarth, an individuality of its own. The grotesque figures and commonplace objects are given distinction by the pervading colour and tonal values. The table, bench, and the floor itself, have that intimacy which such things assume when, through long and familiar use, they become an indispensable part of the environment they help to create. In the interiors by Dutch painters objects seem to take their places in an airy medium. Although that medium cannot be seen, it is, as it were, inevitably felt by the eye because of the enriching softness given everywhere to the light which pervades colours and outlines.

Oil on panel, 22 inches by 30 inches. Signed

THE TAILOR SHOP
QUIRINGH GERRITSZ VAN BREKELENKAM

QUIRINGH GERRITSZ VAN BREKELENKAM

Dutch, 1620-1668

THE TAILOR SHOP

Among the lesser Dutch painters Van Brekelenkam has a place of importance. In contrast with Dou, Terborch, Mieris, and Metsu, who painted the leisurely burgher class, and with Steen and Teniers, who depicted the coarse or joyous roistering of boors, Brekelenkam was particularly the painter of the true work-a-day life of the humbler professions. *The Tailor Shop* resembles Brekelenkam's picture, *The Tailor's Workroom*, in the Rijks Museum at Amsterdam.

Brekelenkam's colouring is less delicate and luminous than that of the greatest little masters, but it is bold, strong, and individual. A somewhat modern and yet primitive quality appears in his calculated looseness of touch and its frank trust to the fusing power of a moderate distance. In one respect he is partially an innovator. Certain greys of Hals, the cool lemons and pearls of Terborch, and many decided passages in Brouwer, had been preparing men's minds for the lighter key which is found in Brekelenkam's painting.

Oil on panel, 23½ inches by 33½ inches

PORTRAIT OF A MAN
JAN DE BRAY

JAN DE BRAY

Dutch, 1627-1697

PORTRAIT OF A MAN

Jan de Bray was a painter of considerable importance in Holland in the seventeenth century, and there are authorities who place him second to Frans Hals among Haarlem painters. This *Portrait of a Man* is a typical example of his work and shows to a high degree the two outstanding characteristics of Dutch art, namely representation and penetration into character—an innate character expressed more by subtleties of surface than abstractly. The head is well modelled in rich colour and the tone is modified by the grey of the background and the delicately painted lace collar. Although Jan de Bray was influenced by Frans Hals there are many suggestions of Rembrandt in this portrait. He painted historical pictures but his portraits were his best achievements.

Oil on canvas, 25½ inches by 21 inches

PORTRAIT OF AN OLD LADY
NICOLAUS MAES

NICOLAUS MAES

Dutch, 1632-1693

PORTRAIT OF AN OLD LADY

Maes's activity as a portrait painter should be divided into three periods. In the first and greatest his work so closely resembled Rembrandt's, that, in spite of the marked individuality which gave it life and precluded any charge of direct imitation, much of it has passed as that master's own. During his second period he was swayed more strongly by other men, particularly by Van Dyck and the Flemings, with a sacrifice of depth of characterization in favour of a fashionable and decorative style. Finally he merged with his later style the peculiar affectations of a taste borrowed from the court painting of the French.

Our portrait belongs to his earliest period. An old lady of seventy or more in the simplest of dresses rests in an arm-chair, her figure set in relief against a curtain. Seriousness, dignity, and an austere and patient benevolence have cast the strongly marked features into an impressive mould. The unobtrusive colours of the gown, the curious cap, and the broad white collar and cuffs, form a natural pattern of darks and lights in keeping with the kindly gravity of the woman herself.

Oil on canvas, 34 inches by 27 inches

VIEW IN A DUTCH VILLAGE
JAN VAN DER HEYDEN
Figures by Eglon Hendrik van der Neer

JAN VAN DER HEYDEN

Dutch, 1637-1712

Figures by Eglon Hendrik van der Neer, Dutch, ca. 1635-1703

VIEW IN A DUTCH VILLAGE

Van der Heyden was one of the seventeenth century Dutch painters who rejoiced in detail. He represented each individual brick and stone in the houses and churches of the picturesque towns of Amsterdam, Brussels, and Cologne. He manifested the same minute interest in all objects in his compositions. Yet in spite of the careful detail, Van der Heyden's pictures are never trivial in character. They have breadth of spirit and charming intimacy. Buildings and trees are enveloped in a soft and luminous atmosphere and have sympathetic relationship to a sky full of light and variety.

In Van der Heyden's works the figures are usually done by another hand, some by Van der Neer and others by Adriaen van der Velde. Those in our panel are attributed to Van der Neer. In spite of their small size these figures so charmingly distributed in the scene have breadth. Touches of brilliant colour give animation to the prevailing silver tone.

Oil on panel, 17 inches by 20½ inches

A SELF PORTRAIT
FRA VITTORE GHISLANDI

FRA VITTORE GHISLANDI

Italian, 1655-1743

A SELF PORTRAIT

Ghislandi was one of the few good eighteenth century painters Italy produced. His attitude, like Rembrandt's, was that of a naturalist. He worked with a full brush and saw the objects he painted in broad masses of light and shadow. His colour is sumptuous and sympathetic in quality as well as in application, particularly in the treatment of face and hands. His chiaroscuro is subtle and not so defined as to exclude light in the shadows. Indeed, he had an unusual ability to paint shadows and at the same time preserve form and local colour.

Oil on canvas, 33½ inches by 25½ inches

Purchased from the bequest of Jerome Wheelock.

THE HOLY FAMILY
GIOVANNI BATTISTA TIEPOLO

GIOVANNI BATTISTA TIEPOLO

Venetian, 1696-1770

THE HOLY FAMILY

Tiepolo is the culmination of the art of the Venetian Renaissance. In his painting and drawing we see how much he benefited by the influence of the earlier Venetians. He did not possess greater qualities than they but a technical dexterity which resulted in an elegance and suggestiveness of line expressed with a confidence almost precocious.

In the startling abandon of Tiepolo's drawings we recognize the genius of the man. The handling of the medium, linked as it is with unusual composition, suggests motion; energy becomes a spontaneous outburst, its characteristic elements revolving upon an axis clearly felt. With a sure knowledge of the ultimate result, he composes areas full of interest cleverly juxtaposing untouched forms and shaded portions. Tiepolo was a power, and exerted great influence on seventeenth century decoration.

Sepia on paper, 16¾ inches by 12 inches

Gift of Paul J. Sachs.

THE TOPER
JEAN ALEXIS GRIMOU

JEAN ALEXIS GRIMOU

French, 1680-1740

THE TOPER

Alexis Grimou was a Swiss but painted much in the style of his French contemporary, Fragonard. In colouring and vivacity his work is similar to that of Fragonard, but it has not the subtlety or refinement of execution. This picture, however, is painted with power and conveys considerable spirit and action. The still life is an excellent piece of realism, and has a necessary relationship to the figure. The variety of reddish brown tones is characteristic of much French art of the period. The composition is particularly happy. One hand holding the goblet, and the other grasping the jug have natural ease and spontaneity.

Oil on canvas, 40 inches by 32 inches

PORTRAIT OF FREDERICK GEORGE SCHMIDT, THE ENGRAVER
ANTOINE PESNE

ANTOINE PESNE

French, 1683-1757

PORTRAIT OF FREDERICK GEORGE SCHMIDT, THE ENGRAVER

Antoine Pesne had a talent for depicting character. This is illustrated in our portrait, for the painter has gone beneath the baby-like exterior of the face, rounded and unlined, and we have a man of interesting type. The face is subtly painted; it has texture and a resilient and sensuous quality of flesh. In this respect it is not inferior to a Raeburn. The dark olive-coloured coat, with gold buttons and braid, is as carefully worked up as the head. The suggestion of pink in the back of the chair cleverly balances the warmth of colour in the hand holding the pipe. This hand and white cuff, together with the small gold box and glass, are well painted. The background is atmospheric; the greenish tone with a lighter note at the side of the head gives a dramatic effect. The touch of light green in the fur-trimmed hat adds vivacity, and accentuates the somewhat jaunty character of the man. In spirit the painting has a resemblance to a Hogarth, and without doubt both Pesne and Hogarth derived this spirit from a common source, Watteau.

It has been suggested that our picture is a self portrait, but in comparing it with known portraits of Pesne we find that this cannot be true. We see, however, a distinct resemblance to Frederick George Schmidt, the celebrated engraver, who reproduced some of Pesne's works. To add colour to this surmise, there is what appears to be a graving tool resting against the small gold tobacco box.

Oil on canvas, 31½ inches by 29 inches

PORTRAIT OF MRS. WILLIAM JAMES
WILLIAM HOGARTH

WILLIAM HOGARTH

English, 1697-1764

PORTRAIT OF MRS. WILLIAM JAMES

The *Portrait of Mrs. William James* is an admirable piece of painting in brushwork, colour, and construction. But there is more than technical achievement; there is spontaneity and unity of action. The poise of the hand is in harmony with the slight lifting of the head, and the whole portrait has grace affected and real. Hogarth expresses a happy and vivacious character with as much insight into personality as in the *Portrait of William James*. The painting of the face is admirable in technique. The bodice of a shimmering pale yellow material trimmed with white lace is also effective in treatment. The red of the flower in the brown hair is a small echo of the dull rose-coloured drapery.

It is difficult to say how much Hogarth was influenced and by whom. There was no one in England. It is necessary to cross the channel and study the work of Watteau. There we find not a little which might have had effect on the English painter, but only in a superficial sense, for Hogarth was a most original artist.

Oil on canvas, 29½ inches by 24½ inches. Signed and dated 1744

PORTRAIT OF WILLIAM JAMES
WILLIAM HOGARTH

WILLIAM HOGARTH

English, 1697-1764

PORTRAIT OF WILLIAM JAMES

The two portraits of Mr. and Mrs. William James are signed and dated 1744, the year before Hogarth gave the world the series of six paintings of *Marriage à la Mode*. Like the latter works, this picture transports us into the midst of the eighteenth century, a world depicted as vividly by Hogarth in pictorial narrative as by Richardson, Fielding, and Smollett in their novels. The figure of Mr. James is built up and made both solid and vital. A succession of sure touches shapes vigorously his features and hair, his blue coat, and its elaborate gold brocade. The squire is a self-satisfied personage; his consort is charming, and her portrait is as fine in quality as in characterization.

Each of these portraits sums up and concentrates within itself an individual and a type, and exemplifies well Hogarth's own ideal of his art. "I have endeavoured," he says, "to treat my subject as a dramatic writer; my picture is my stage, and men and women my players, who, by means of certain actions and gestures, are to exhibit a dumb show." Mr. and Mrs. James especially are living actors in a living drama. They speak not only of themselves, but of their social rank, their habitual ambient, and the country and century in which they lived.

Oil on canvas, 29½ inches by 24½ inches. Signed and dated 1744

PORTRAIT OF SELINA, COUNTESS OF HUNTINGTON
ENGLISH, EIGHTEENTH CENTURY

ENGLISH, EIGHTEENTH CENTURY

PORTRAIT OF SELINA, COUNTESS OF HUNTINGTON

This portrait is painted much in the manner of Hogarth and has been described as being by that master. Superficially, it has many attributes both in spirit and surface painting to encourage this attribution. In construction it has not the power of the portraits of Mr. and Mrs. James in the Worcester collection; neither has it the feeling of spontaneity in brushwork. Because of the maturity of the technique in the *Portrait of Selina, Countess of Huntington* the difference between this portrait and the other two can hardly be due to the limitations of an earlier period in the artist's development. It may eventually prove to be by Hudson—who often painted a very good portrait —or even by Highmore. If it is by either of these men, it is one of the best examples of his work.

The portrait is decorative and imposing. The glistening grey silk dress with black lacing over the fichu finds an echo in the ribbon of the white cap tied in a bow under the chin. The Countess holds a book with a red cover. In the background is a red curtain partly in shadow and similar in tone to the book.

Oil on canvas, 50 inches by 40 inches

MOTHER AND CHILD
SIR JOSHUA REYNOLDS, P. R. A.

SIR JOSHUA REYNOLDS, P. R. A.

English, 1723-1792

MOTHER AND CHILD

The art of Sir Joshua Reynolds can neither be called suggestive nor subjective. This is not due to any lack of imagination. It is due chiefly to the fact that his practical nature gave little opportunity for any temperamental adventures, without which the subtle and unique in art do not happen. An intellect richly imbued with the principles of Italian and Dutch art is somewhat of an obstacle to free expression. Furthermore, sublety is oftener the result of a close study of nature than of an extensive research into methods of painting.

The idea of this picture is conveyed in a suggestive way. Although it is evidently an unfinished sketch, it has a sense of completeness. The grouping is graceful and enhanced by subtlety of line. Very little pigment has been used, and with the exception of the heads and the folds of drapery, the canvas has been painted, or rather tinted, with oil slightly coloured with sienna. A touch of vermilion in the faces is the only other positive tone. The coarse canvas is left almost bare, giving an appropriate texture, particularly to the infant's body. The forms depend entirely on line drawing of a very slight character, but the construction is felt.

Oil on canvas, 30¾ inches by 25½ inches

THE ARTIST'S DAUGHTERS
THOMAS GAINSBOROUGH

THOMAS GAINSBOROUGH

English, 1727-1788

THE ARTIST'S DAUGHTERS

Few painters have shown more discernment than Gainsborough in expressing the subtle characteristics of their sitters. Although he usually represents the privileged class of the day—attired as befitted their rank—one is never conscious that trappings have been employed to create dignity or suggest importance. Intuitive perception marks all of Gainsborough's work. His men and women can always be transplanted into his landscapes, his feeling for animate and inanimate matter breathing ever the same rare quality.

In *The Artist's Daughters* as well as in the portraits in the South Kensington Museum, painted when the girls were younger, the figures are treated more objectively than in many of his works of equal importance. The daughters of Gainsborough, Margaret and Mary, are assumed to have been born about 1750, and the painting has been ascribed to 1770. Margaret is the seated figure in white and Mary, the younger sister in blue-green stands behind her. A pink ribbon introduces a cheerful note of colour. The portfolio repeats the brown in the background.

Oil on canvas, 50 inches by 40 inches.

A GRAND LANDSCAPE
THOMAS GAINSBOROUGH

THOMAS GAINSBOROUGH

English, 1727-1788

A GRAND LANDSCAPE

Gainsborough's *A Grand Landscape* is an imposing composition. It has, in spite of its formal character and distinguished unreality, very intimate passages and a spirit of romanticism. The foreground is strongly painted, yet with characteristic reserve. The foliage of the trees on the hill and at the left, and on the branches below, is broad and masterful in execution. The treatment of this part of the picture is typical of Gainsborough's best phase—when his trees and leaves give the impression of being blown and rustled by wind coming in all directions.

Gainsborough understood English scenery and interpreted it with intimacy, thus unfolding the sentiment of century-wide tradition of English country life. His art and consequent attitude towards nature were not calculated. He regarded sitter and landscape in the same manner. Although Constable is properly considered the father of modern landscape painting, it must be remembered that Gainsborough, who was born forty-nine years earlier, deserves credit for many innovations in landscape. In Constable's early work there is an absence of that modern spirit for which Gainsborough's latest landscapes are conspicuous.

Oil on canvas, 57 inches by 62 inches

PORTRAIT OF DON FRAY MIGUEL FERNANDEZ
FRANCISCO JOSÉ DE GOYA Y LUCIENTES

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

Spanish, 1746-1828

PORTRAIT OF DON FRAY MIGUEL FERNANDEZ

There is a similarity in the faces and figures of the early English portraits which is almost a family likeness. With the Spanish artist, Goya, this is not the case. Every man and woman he painted is a distinct personality, and yet he conveys to each canvas that individuality which marks it at once a Goya. The faces and figures of his sitters are imbued with the intensity of his own temperament, but never to the extent of destroying their individual character. His colour is deep and rich in tone. In addition to the power of penetrating below exteriors with somewhat feverish intensity, he foreshadows the Frenchmen of a hundred years later in his treatment of masses and emphasis on essentials.

The figure of Don Fray Miguel Fernandez is happily placed on the canvas. There is intense pulsating life in the face and hands, which are remarkable for their structural strength. The choleric colour of the face is modified by the blue in the ecclesiastical robe and touches of brilliant scarlet in the lining.

Oil on canvas, 38 inches by 33 inches. Signed and dated 1815

PORTRAIT OF COLONEL THEODORE ATKINSON
JOSEPH BLACKBURN

JOSEPH BLACKBURN

American, active 1750-1765

PORTRAIT OF COLONEL THEODORE ATKINSON

Blackburn was born in Great Britain and his training was acquired and fully developed in the English School. Unlike Smibert he did not identify himself in any way with America, nor as far as can be judged was his work influenced in the slightest degree by his residence here. That he had a most salutary effect upon his contemporaries, particularly Copley—then in his formative period—is undeniable, and the suggestion has been made that the increasing excellence of Copley's work was the cause of Blackburn's leaving the country.

In the *Portrait of Colonel Theodore Atkinson* the Colonel is dressed in a suit of brown broadcloth; the coat, waistcoat, cuffs and pocket-lapels are trimmed with wide gold lace. Beneath the hand holding the quill are two folded documents, one of which is endorsed "Expences of Government," and the other "Enlistm^{ts} returnd for 1760." From the lower paper the seal of the province hangs over the edge of the table. Nearby is a folded letter addressed to Colonel Atkinson.

Oil on canvas, 50 inches by 40 inches

PORTRAIT OF JOHN BOURS
JOHN SINGLETON COPLEY

JOHN SINGLETON COPLEY

American, 1737-1815

PORTRAIT OF JOHN BOURS

This portrait by John Singleton Copley is interesting for its tonal quality, texture, and design. The harsh colouring, with high lights of chalky white and a strange raw blue which detract from many of his paintings, is less observable in this picture, and gives place to a rich and sombre colour scheme of warm browns and deep blacks admirably suited to the gentle and somewhat melancholy expression of the young New England clergyman. There is a woodenness of effect in the position of the figure and in the arrangement of the folds in the velvet coat, but this slight stiffness seems actually to add to the distinction of the portrait, lending it a dignity which accords with the formality of manner, even of thought, characteristic of the period.

Oil on canvas, 50 inches by 40 inches

Purchased from the bequest of Mrs. Hester Newton Wetherell.

PORTRAIT OF COLONEL CHARLES PETTIT
CHARLES WILLSON PEALE

CHARLES WILLSON PEALE

American, 1741-1827

PORTRAIT OF COLONEL CHARLES PETTIT

Charles Willson Peale was a painter with a definite, obvious conception of his sitter and a technical method equally convincing. The portrait of Colonel Pettit is a conscientious representation of the subject. In spite of hardness of line and surface, the technique is adequate—this is due more to painstaking care than to facility with the brush. The drawing is careful, the composition good, the colour restrained. The prevailing tone is grey. The coat and waistcoat are a pale olive green and the curtain is plum colour against a grey background.

Oil on canvas, 35½ inches by 26½ inches. Signed and dated 1792

PORTRAIT OF WILLIAM CARPENTER
RALPH EARL

RALPH EARL

American, 1751-1801

PORTRAIT OF WILLIAM CARPENTER

Ralph Earl was a painter of considerable ability. He worked both in this country and in England. There is naïveté in his early work, but later, when he became more sophisticated under the influence of the English painters, he lost much of the simplicity observable in such pictures as Master Carpenter. There is in the composition a very sincere and primitive note, not a primitive note suggestive of an elemental age but rather an expression of a restricted condition of life simply construed. The colour is effective—particularly the pure red. The book, hat, and table, indeed all the details, are painted with ingenuousness and directness.

Oil on canvas, 47½ inches by 35 inches. Signed and dated 1779

PORTRAIT OF MRS. PEREZ MORTON
GILBERT STUART

GILBERT STUART

American, 1755-1828

PORTRAIT OF MRS. PEREZ MORTON

This *Portrait of Mrs. Perez Morton* by Gilbert Stuart was left at the artist's death an unfinished picture. It is a harmony of transparent, pearly, shimmering strokes dexterously applied. The suggestive treatment gives it a modern note. Completed, it would have been a spontaneous painting of a beautiful woman; unfinished, it is both in colouring and expression a masterly suggestion of life itself, radiant and vivacious. Stuart had a rare faculty of putting his sitters into a happy and gracious state of mind, so that there is a pleasant sense of affable well-being about them. He rarely mixed colours or worked over them, but laid on each tone separately, and finished rapidly. It is the transparency of colour thus achieved which makes his portraits look as though they were painted only yesterday.

Oil on canvas, 28½ inches by 24½ inches

Gift of the grandchildren of Joseph Tuckerman.

PORTRAIT OF MRS. RENNY STRACHAN
SIR HENRY RAEBURN

SIR HENRY RAEBURN

Scotch, 1756-1823

PORTRAIT OF MRS. RENNY STRACHAN

Although Raeburn's work was uneven, he at times rose to greater heights than any of the eighteenth century English portrait painters except Gainsborough. The work of both these men had more a subconscious than a conscious impulse—one which rose superior to technique and art formulas. Raeburn's earlier brushwork was decisive. Gradually he developed a more sensitive technique in his paintings of both men and women. The Worcester portrait of Mrs. Strachan is sympathetic in treatment. At the same time it is painted with decision and animation. The white of the dress is but a lighter and cooler tone of the flesh and the fair hair, all of which have delicacy and purity of colour.

Oil on canvas, 30 inches by 25 inches

Purchased from the bequest of Mrs. Hester Newton Wetherell.

SEVEN ANGELS POURING VIALS OF THE WRATH OF GOD UPON THE EARTH
WILLIAM BLAKE

WILLIAM BLAKE

English, 1757-1827

SEVEN ANGELS POURING VIALS OF THE WRATH OF GOD UPON THE EARTH

William Blake is an artist who stands alone in his time as an imaginative genius. Indeed, so fertile was his imagination, so mystic, that the art value of his work is likely to be obscured in the same way that Hogarth's satire diverted the minds of generations from his originality as an artist. With Blake's penchant for mythical and scriptural subjects was imaginative power, strong technical ability, and genius for design.

Blake was in no sense a colourist but placed great emphasis on line and form. He was first of all a draughtsman, and even in his paintings colour is applied to the drawing, not a part of it. Yet his colour is expressive and oftentimes very beautiful. It is so in the *Seven Angels*, in which the figures are robed in tones of delicate tinted ivory modelled into cool shadows, the alternating blue-winged and brown-winged angels producing a delightful rhythm of tones. The "sea of glass" and the earth are of cool blue-grey, the glimpse of the throne of God in opalescent tones, and to the left of the central angel with outstretched wings is a rainbow-illumined sky of great depth and brilliancy. Touches of red-orange in the dragon and in the wings relieve the otherwise cool tonality.

Many of Blake's subjects are taken from the Bible; that of the *Seven Angels* is from Revelation, Chapters XV and XVI.

Tempera on canvas, 21 inches by 27½ inches

PORTRAIT OF ELIZABETH TUCKERMAN SALISBURY
CHESTER HARDING

CHESTER HARDING

American, 1792-1866

PORTRAIT OF ELIZABETH TUCKERMAN SALISBURY

Chester Harding was a good painter with traditional qualities. Though not possessing original or strong characteristics, he developed to a refined point—often at the sacrifice of strength—the qualities of Gilbert Stuart and other eighteenth century painters here and in England. This portrait demonstrates his ability to suggest character. He was a refined colourist, a discriminating and sensitive painter. The picture is rich in tone and well composed. The red shawl is effectively introduced to cover partially the black bodice, and all the drapery, particularly the lace cap, is painted with much delicacy.

Oil on canvas, 25½ inches by 30½ inches

Bequest of Stephen Salisbury III.

PORTRAIT OF MISS MARGARET SIDDONS
THOMAS SULLY

THOMAS SULLY

American, 1783-1872

PORTRAIT OF MISS MARGARET SIDDONS

Thomas Sully was born in Horncastle, England, but when only nine years of age he came to America. The *Portrait of Miss Margaret Siddons* shows a spirited young woman with curls of golden brown. The colour of the hair finds an echo in the rich gold of the chair upon which the left arm rests. There is a slightly arrogant tilt to the head and considerable animation in the face. On the left of the picture is a column, partly hidden by a curtain, and the suggestion of a brilliant sunset. The colour is highly keyed for this period and phase of portraiture. The figure in white against the background of varying tones of red makes an effective design. The picture follows with success the conventional ideas of the eighteenth century portrait painters in technique, colour, and composition.

Oil on canvas, 36 inches by 29 inches

1

2

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ENGLISH AND AMERICAN PORTRAIT MINIATURES

Eighteenth and Nineteenth Centuries

It is believed that the first real portrait miniatures originated in the beginning of the fourteenth century, and since then there has always been considerable activity in this branch of art, some periods being more distinguished than others. Miniature painting flourished in both the seventeenth and eighteenth centuries in England. In the latter period Richard Cosway stands out conspicuously, but there are many other artists of importance, both men and women. America also had its number of painters in the eighteenth century, and the art has been more or less continued since then.

The Worcester collection is composed of examples of the eighteenth and nineteenth centuries, English and American, including Richard Cosway, Malbone, Savage, Hone, Plimer, Fulton and others.

1. FULTON, ROBERT, American 1765-1815
   PORTRAIT OF SAMUEL BEACH
   Miniature on ivory, 1⅝ inches by 1⅜ inches

2. MALBONE, EDWARD GREENE, American, 1777-1807
   PORTRAIT OF EBEN FARLEY
   Miniature on ivory, 2⅝ inches by 2 inches

3. HONE, HORACE, English, 1755-1825
   PORTRAIT OF THE MARCHIONESS OF DONEGAL IN MILITARY DRESS
   Miniature on ivory, 2⅝ inches by 2⅛ inches. Signed and dated 1799

4. PLIMER, ANDREW, English, 1763-1837.
   PORTRAIT OF FRANCES ELIZABETH HENRY
   Miniature on ivory, 2⅞ inches by 2⅛ inches

UNE MÈRE
ALFRED STEVENS

ALFRED STEVENS

Belgian, 1828-1906

UNE MÈRE

Alfred Stevens had many of the qualities of a great artist. His conventional attitude toward form and subject-matter prevented him from occupying an important place in the evolution of European painting. He was a colourist in the highest sense, a fine sensitive craftsman, and a painter of exquisite feeling. These qualities are evident in *Une Mère*. The picture is not sentimental, yet it has much sentiment,—a sentiment suggested more by sympathetic brushwork than by character of composition. The variety of cool tones, the subtle values, the arrangement and delicate drawing express a tenderness and rare art quality which only Whistler could have equalled.

Oil on panel, 25 inches by 17 inches. Signed

THE ANXIOUS FAMILY
JOSEF ISRAELS

JOSEF ISRAELS

Dutch, 1824-1911

THE ANXIOUS FAMILY

Josef Israels felt the depth, mood, and mystery in the cottagers he painted, and the sentiment in the solitary monotonous routine of their day. Always an admirer of Rembrandt, whose influence is clearly perceptible in his middle and later periods, Israels forsook entirely the path of classical painting and developed that particular art which characterizes him. *The Anxious Family* was painted before he acquired his most suggestive technique. Yet each figure is conceived with breadth and with due consideration of the relative value of the various incidents to the presentation of the subject as a whole.

Oil on canvas, 22 inches by 27 inches. Signed and dated 1885

IN THE STILL FOREST
ALEXANDER HELWIG WYANT

ALEXANDER HELWIG WYANT

American, 1836-1892

IN THE STILL FOREST

The general effect of this picture is one of massiveness and severity; it is sombre even. In the wide stretch of the foreground, in the masses of foliage seen against the sky, and in the spirit of the scene depicted, there is a bigness of natural arrangement and mood. The habitual solitude of the place is conveyed by the strange light in the foreground. Its tepid water deadens the hues of the sky reflected there, and accords with the heavy air of an afternoon in late summer when everything is attuned for rain.

Oil on canvas, 56 inches by 55 inches. Signed and dated 1888

A POOL IN THE WOODS
GEORGE INNESS, SR.

GEORGE INNESS, SR.

American, 1825-1894

A POOL IN THE WOODS

This painting by Inness is tender in sentiment and suggestive in treatment. The facts of nature have not been unduly emphasized. The picture is misty and elusive in its atmosphere, with incidents in pure browns, greens, blues, and grey, suggestively painted. A tree, bolder in form and more definite in detail in the foreground, unifies the picture and strengthens it. By the side of the tree an intense light breaks through, giving a mysterious feeling of luminosity, vibration, and reflection on the pool and throughout the scene.

Oil on canvas, 22 inches by 27 inches. Signed and dated 1892

THE BATHERS
WILLIAM MORRIS HUNT

WILLIAM MORRIS HUNT

American, 1824-1879

THE BATHERS

William Morris Hunt's *Bathers* is generally known by this title to distinguish it from a larger replica, the *Fairchild Hunt.* The sketchy character of parts of the work leads us to accept as substantially true the story that Hunt while out driving came unexpectedly upon the scene represented, and his imagination was so stirred that he at once turned homeward and executed the painting virtually at a sitting.

Health seems to glow from within the form, and there is rhythm of line from the rigid set of the heels to the easy play of the shoulders and swaying arms. The well-balanced figure, with its rich and transparent colour, in an environment of dark but luminous green foliage reflected in clear water, makes a picture of compelling qualities.

Oil on canvas, 24 inches by 16 inches. Signed and dated 1887

PEGASUS
ALBERT PINKHAM RYDER

ALBERT PINKHAM RYDER

American, 1847-1917

PEGASUS

In considering the imaginative spirit of Ryder's art we must not think of it as having any particular connection with the subject-matter. He is not preoccupied with the individual character of the objects he paints, but rather creates a work in which each incident is an essential part of the whole—often achieving a distinguished sense of design and quality of line. Ryder's paintings have unity of tone and a common spirit wherein some strange power appears to have swept through space with hurricane force, transforming all objects with a spirit of mysticism.

The subject of this painting is that often used theme, Pegasus, one in which Ryder found inspiration on several occasions. It is poetic in spirit with refined intensity of feeling and a suggestiveness of line that has grace and delicacy. The drawing is not notable for accuracy, but only those who are unable to feel the imaginative appeal of the picture will be perturbed by this deficiency. A more pertinent criticism would be that the artist used obsolete technique. Often the preëminently imaginative artists do not excel technically and depend upon traditional methods. This was the case with Albert P. Ryder.

Oil on panel, 12 inches by 11¾ inches

THE GALE
WINSLOW HOMER

WINSLOW HOMER

American, 1836-1910

THE GALE

The Gale is signed and dated, "Winslow Homer, 1893." The picture belongs to that decade from 1886-1896 in which were produced such works as *Eight Bells* (1886), *The West Wind* (1891), *The Fox Hunt* (1893), and *The Maine Coast* (1896).

The colour is sombre, rich rather than harsh. The heavy lowering grey of the sky overhead and the shale beneath shut in the white and green-blue of the sea in a way that might too much suggest parallel bands were it not for the dark silhouette of the figures of woman and child and the deep black of the rocks. The green-blue colour of the water in the foreground is clear and the tossing spray delicate and suggestive, but toward the horizon the tone becomes neutralized and dull. A thread of scarlet running through the woman's shawl lends a warm note. Homer painted more than the superficial aspects of the sea; he felt its depth, volume, and vastness.

Oil on canvas, 29½ inches by 48 inches. Signed and dated 1893

SAGUENAY RIVER, LOWER RAPIDS
WINSLOW HOMER

WINSLOW HOMER

American, 1836-1910

SAGUENAY RIVER, LOWER RAPIDS

Winslow Homer is a painter of life in the open air, more specifically of the sea in its grander natural aspects,—the sea in its ancient warfare with the land and its effect on human character.

Every good painting by Homer has the mystery of dramatic truth: his genius was in the best sense of the word dramatic. Indeed, his work is suggestive of that which is characteristic or permanent through the instantaneous and transitory. Although apparently a born realist, he is an impressionistic painter. His scenes are outwardly more true than a photograph in their topography. But they are surcharged with that elemental meaning which he alone could render clearly. His vision seems to be a combination of direct perception and imaginative intuition, aided by that typifying faculty which goes with all visual memory.

Among our group of Winslow Homer water colours the *Saguenay River* expresses more than any other the elemental power and volume of his art. There is depth and motion profound in quality. The flowing and swelling blue water, the dark toned rocks, the simple background of darkening greens give a dramatic spirit to the picture. It is on these qualities that Homer's distinction rests rather than on any departure in attitude toward form.

Water colour on paper, 13¾ inches by 20¾ inches. Signed and dated 1897

THE COSTERMONGER
SIR WILLIAM ORPEN

SIR WILLIAM ORPEN

English, 1878-

THE COSTERMONGER

The Costermonger is a character study of strength executed with a freedom in conception and brushwork attainable when an artist is independent of the opinion of his sitter. A painter who is dependent upon portrait commissions cannot afford to ignore self-estimates. In this portrait by Sir William Orpen there was no such difficulty and we have, in consequence, a naturalistic idea of a type and its character somewhat humorously portrayed with a broadly suggestive and facile brush. The face is deeply furrowed and the skin sags; it is that of a man who has worked hard in a modest sphere and has developed a pertinent but restricted philosophy. The consistency of his working life in a limited area—an area with tradition—has given character to the face, but it is a weak and obstinate face with a touch of cynicism and droll humour. Although Sir William adheres closely to the naturalistic trend, he generalizes sufficiently in such work to warrant one in saying that he portrays type. The prevailing tone of grey, in which there are discreet elements of brown and blue, is simply expressed and the planes and values are arrived at skillfully and without apparent effort.

Oil on canvas, 24¼ inches by 20¼ inches. Signed and dated 1905

PORTRAIT OF MY DAUGHTERS
FRANK WESTON BENSON

FRANK WESTON BENSON

American, 1862-

PORTRAIT OF MY DAUGHTERS

This painting is an example of portraiture which possesses in addition the qualities of a picture. This is not solely due to elements of design but also to a treatment suggestive enough to render the objective facts not too insistent. Indeed, the local characteristics remain subordinate to a spirit of happiness expressed in delicate tones of light and shade, which play on the white of the girls' dresses and on the cool blue, yellow, and green of the landscape. The tone of the fresh faces bathed in reflected light, the brown hair, and a bowl of red and yellow flowers give warmth to the picture.

Oil on canvas, 26 inches by 36 inches. Signed and dated 1907

PORTRAIT OF LADY WARWICK AND HER SON
JOHN SINGER SARGENT

JOHN SINGER SARGENT

American, 1856-

PORTRAIT OF LADY WARWICK AND HER SON

This *Portrait of Lady Warwick and Her Son* shows Mr. Sargent's unusual dexterity. It is, perhaps, on brilliant technique that his reputation rests rather than on any original conception of subject. His attitude is one of a naturalistic painter with an eloquent brush. The composition and design of this group is as conservative as the attitude towards its component parts, and it is in the brushwork that we find the exceptional note.

Oil on canvas, 106 inches by 60 inches. Signed and dated 1905

MUDDY ALLIGATORS
JOHN SINGER SARGENT

JOHN SINGER SARGENT

American, 1856-

MUDDY ALLIGATORS

Our group of water colours offers excellent opportunity for the study of Sargent's technique, his apparent effortless technical perfection. Here, as always, he is a superb draughtsman. It is not lines which interest him but planes—planes often put in with a single brush stroke. Indeed, so great is his accuracy—some call it freedom—that his brush strokes *are* the things he represents. This accuracy of brushwork is the result of a lifelong habit of precision and of untiring energy.

The greatest draughtsmen are seldom the greatest colourists. Sargent's colour has the freshness and assurance of youth; there is charm in it, just as there is in all pure, fresh, sparkling things. But colour is not the chief charm. There is always delight in beholding a work which appears to have been done easily, just as there is dull discouragement in a thing which is laboured.

Muddy Alligators is a good example of Sargent's dexterous brushwork. It is gay and scintillating; and has, in addition to its spontaneity, a feeling for objective essentials and correct tonal values.

Water colour on paper, 13½ inches by 20½ inches. Signed and dated 1917

AT SUNSET
CHARLES HAROLD DAVIS

CHARLES HAROLD DAVIS

American, 1856-

AT SUNSET

Davis's range of subject-matter is not wide, but within that range he expresses himself well. In his cloudy skies and rolling country he conveys, with a quiet restraint and subtle manner, movement and reflection, as well as colour and the more physical facts of nature. The weather is always uncertain in his pictures; the sun may shine or rain may fall. *At Sunset* is a typical example. The temperament of the landscape and its varying mood are expressed, the physical quality of earth is felt, and the clouds cast shadows which move across the landscape.

Oil on canvas, 30 inches by 37 inches. Signed

THE FUR JACKET
JAMES ABBOTT McNEILL WHISTLER

JAMES ABBOTT McNEILL WHISTLER

American, 1834-1903

THE FUR JACKET

Whistler's work, whether painting or etching, is as purely artistic as pictorial art can be. *The Fur Jacket* has sensitive brushwork and restrained colour. The full-length figure of a woman in profile, the brown hat and boa, black jacket trimmed with brown fur, and brown skirt all suggestively indicate an interesting arrangement in black and brown. A keen sensibility is required in order to derive pleasure from Whistler's art. He is not naturalistic, literary, sentimental, or psychological in his outlook on nature, and those who approach his work from any but the purely æsthetic standpoint may be disappointed. In *The Fur Jacket* we see an interpretation suggested by the most sensitive brush. To make a portrait was not the primary object. The figure is the motive of the design. Its natural grace and personality are used more in an abstract than objective way.

Oil on canvas, 76 inches by 36½ inches. Signed

THE WIDOW
JAMES ABBOTT McNEILL WHISTLER

JAMES ABBOTT McNEILL WHISTLER

American, 1834-1903

THE WIDOW

What has been said of *The Fur Jacket* is equally true of *The Widow*. The chief merit is in the quality of the painting. There is no psychological penetration in the artist's attitude, no message of great volume. The very title may imply a sentimental attitude on the part of the painter. But, if there is any such attitude, it is subconscious, and the figure is but an object for the use of a sensitive brush. Any sentiment the subject may have inspired expresses itself more in the quality of brushwork than in any intentional infusion of literary interest.

Oil on canvas, 32 inches by 18 inches. Signed

THE BREAKFAST ROOM
CHILDE HASSAM

CHILDE HASSAM

American, 1859-

THE BREAKFAST ROOM

To be discreet in the use of colour in a painting that depends almost entirely upon tone and atmosphere for its values is not easy. It is difficult to be so and yet attain form. *The Breakfast Room* has strength and subtle qualities as well. All things in the picture are defined merely as luminous spots of coloured light and coloured air, varying from broad and quiet passages in low bluish keys to sharper and bolder notes.

Oil on canvas, 24½ inches by 30 inches. Signed and dated 1911

THE WATERFALL
JOHN HENRY TWACHTMAN

JOHN HENRY TWACHTMAN

American, 1853-1902

THE WATERFALL

Speaking broadly, Twachtman was a suggestive realist approaching true impressionism in some of his later work. His ability to paint objects so as to express their essential meaning was unusual. His landscapes have motion and structure. The brilliancy and purity of his colour constitutes also a characteristic in common with modern ideas. In *The Waterfall* the technique is simple, the painting thin, the colours pure, the construction strong. It suggests no place in particular; its appeal is universal.

Oil on canvas, 30 inches by 30 inches. Signed

SPRING
ODILON REDON

ODILON REDON

French, 1840-1916

SPRING

To appreciate Redon one's estimate of art must not rest too much on rigid ideas of the past, for his painting does not suggest any conventionally conceived sense of beauty in spirit, colour, or design.

A feeling for colour being an elemental instinct, many will concede the fine tone of this picture, but only after they have recovered from the shock of the unconventional arrangement. The colour is fine, assertively and subtly so, both intense and palpitating. This is the result of design—design of colour. The figure at the left of the canvas is vaguely suggested in a monotone of pale brown almost golden in quality. It has not the realistic character of the flowers. These are brilliantly painted in red, yellow, and white. The background suggests a sky of delicate greens and turquoise blues informally distributed. A large break of dark blue occupies space into which one or more crimson flowers of rich colour appear to float and gradually lose themselves.

The picture is painted with a direct brush and possesses a feeling of improvisation. It is by the juxtaposition and arrangement of colour alone that the various incidents of the improvisation are brought together.

Oil on canvas, 21 inches by 29 inches. Signed

WATERLOO BRIDGE
CLAUDE MONET

CLAUDE MONET

French, 1840-

WATERLOO BRIDGE

Since the seventeenth century there has been a steady decline in the importance of objectivity of form in landscape painting. Previously, the Dutch artists paid much attention to the balanced arrangement of objects and to the individual characteristics of trees, streams, figures, and buildings. Constable in the eighteenth century made an important step in subordinating individual characteristics to the mood of the heath, an idea which was followed with considerable variation by the men of the Barbizon and Glasgow schools. The so-called French Impressionists of the nineteenth century made an advance in another direction. Most of these men avoided as much as possible academic representation of objects, and those physical facts which they did emphasize were a means to an end, used for the light and the vibration of light that encircled and pervaded the forms.

But there is more in the *Waterloo Bridge* than play of light; there is the mystery of a large city, a suggestion of tradition, of movement and achievement.

Oil on canvas, 25½ inches by 36 inches. Signed and dated 1903

LA FEMME ACCROUPIE
PAUL GAUGUIN

PAUL GAUGUIN

French, 1848-1903

LA FEMME ACCROUPIE

A joyous light and spirited emotion fill this canvas. There is pagan-like character of execution and ruthless handling of facts. In his Tahitian pictures Gauguin attains great penetration, power in construction, intensity, with only a little modification of the conventional attitude towards form. These qualities are expressed in a manner so simple that they do not distract attention by external pleasantries or any superficial attributes. No concessions have been made either in type of figure or decoration. The simplification and dramatic spirit of the seated figure recall Giotto. It has both sculptural and architectural strength. The members are like mighty girders, powerfully organized and balanced. Though the figure is presented in simple planes and plastic fashion, line drawing is in evidence and is important in indicating the form. In *La Femme Accroupie* his contribution to art in structural achievement, design, and intensity is apparent.

The brown figure with white drapery on a floor of dull salmon pink is a striking colour arrangement. In the background are intense blues, violets, yellows, and greens; the man on horseback and other details are amusing and interesting in their detachment and possible connection with the main figure. The red note in the hatband and other warm tones all show an unusual ability to keep colour uninvolved and yet coördinate and harmonious.

Oil on canvas, 36 inches by 27 inches. Signed and dated 1891

NUDE FIGURE
AUGUSTE RODIN

AUGUSTE RODIN

French, 1840-1917

NUDE FIGURE

Rodin's drawings are strong and powerful sketches. Slightly coloured washes are used to emphasize the ideas which he wishes to convey, rather than to give any natural colour to the figures. The development of his drawing, as of his sculpture, shows a gradual simplification of the means of expression and the growing importance of the idea. These drawings have much of the spirit and character of his sculpture, wherein we feel that movement is not the dominant note. Yet there is an inner movement, a broadening, germinating force, one that potentially expresses action.

Pencil and water colour on paper, 10¼ inches by 14½ inches. Signed

CATALOGUE

CATALOGUE

The arrangement is alphabetical according to artists. Paintings by unknown artists are alphabetized under country and period.

AHL, HENRY HAMMOND AMERICAN 1869–

SUNSET

Oil on panel, 8 inches by 10 inches
Signed
Gift of the artist

ALKEN, SAMUEL ENGLISH Active 1780–1800

FOX AND HOUNDS

Oil on canvas, 8 inches by 10 inches
Signed

ALLEN, CHARLES CURTIS AMERICAN 1886–

BLACK MOUNTAIN

Oil on canvas, 26 inches by 30 inches
Signed and dated 1914

ALLSTON, WASHINGTON AMERICAN 1779–1843

CHRIST HEALING THE SICK

Oil on panel, 28¾ inches by 40½ inches

AMERICAN EIGHTEENTH CENTURY

PORTRAIT OF ELIZABETH TUCKERMAN (SALISBURY)

Oil on canvas, 36 inches by 29 inches
Gift of Stephen Salisbury III

AMERICAN EIGHTEENTH CENTURY

PORTRAIT OF MRS. NORTON QUINCY

Oil on canvas, 36 inches by 28½ inches
Gift of Stephen Salisbury III

AMERICAN EIGHTEENTH CENTURY

PORTRAIT OF MRS. ROBERT WEIR

Oil on canvas, 36 inches by 28 inches
Gift of Stephen Salisbury III

AMERICAN NINETEENTH CENTURY

PORTRAIT OF COLONEL ISRAEL KEITH

Miniature on ivory, 2¼ inches by 2 inches

AMERICAN NINETEENTH CENTURY

PORTRAIT OF EDWIN BOOTH

Oil on canvas, 24 inches by 20 inches
Bequest of Mrs. Caroline Nelson Russell

AMERICAN NINETEENTH CENTURY

PORTRAIT OF GEORGE W. TUCKERMAN

Miniature on paper, 3⅝ inches by 2⅞ inches
Gift of Stephen Salisbury III

AMERICAN NINETEENTH CENTURY

PORTRAIT OF STEPHEN SALISBURY II

Miniature on ivory, 2¼ inches by 2 inches
Gift of Stephen Salisbury III

AMERICAN NINETEENTH CENTURY

PORTRAIT OF A WOMAN

Miniature on ivory, 3⅛ inches by 2⅜ inches
Gift of Stephen Salisbury III

AMERICAN NINETEENTH CENTURY

PORTRAIT OF A WOMAN

Miniature on ivory, 2¾ inches by 2¼ inches
Gift of Stephen Salisbury III

ANTIGNA, ALEXANDRE FRENCH 1817–1878

PORTRAIT HEAD

Oil on canvas, 20 inches by 15 inches
Signed
Gift of Mrs. Joseph A. Ropes

ANTONIAZZO ROMANO UMBRIAN Active 1460–1508

VIRGIN AND CHILD WITH SAINT JOHN

Oil on panel, 22½ inches by 14 inches

ANTONIO DA VITERBO UMBRIAN Active 1478–ca. 1516

THE ADORATION

Tempera on panel, 30½ inches by 18 inches
Illustrated on page 22

BADGER, JOSEPH AMERICAN 1708–1765

PORTRAIT OF CAPTAIN JOHN LARRABEE

Oil on canvas, 83½ inches by 51 inches

BADGER, JOSEPH AMERICAN 1708–1765

PORTRAIT OF CORNELIUS WALDO

Oil on canvas, 50 inches by 40 inches
Dated 1750
Estate of Mrs. Hester Newton Wetherell

BADGER, JOSEPH AMERICAN 1708–1765

PORTRAIT OF MRS. CORNELIUS WALDO

Oil on canvas, 50 inches by 40 inches
Estate of Mrs. Hester Newton Wetherell

BASSANO, GIACOMO (JACOPO DA PONTE), manner of VENETIAN 1510–1592

HEAD OF A MAN

Red chalk on paper, 4 inches by 4½ inches

BELLINI, GIOVANNI, school of VENETIAN FIFTEENTH CENTURY

MADONNA AND CHILD

Oil on panel, 24 inches by 17½ inches

BEMIS, ——— AMERICAN ca. 1850

VIEW IN WORCESTER OR VICINITY

Oil on canvas, 20 inches by 24 inches
Gift of Jeanie Lea Southwick

BENOZZO GOZZOLI, school of FLORENTINE FIFTEENTH CENTURY

SCENES FROM THE CORONATION OF EMPEROR FREDERIC III (CASSONE PANELS)

Tempera on panels, 15½ inches by 59½ inches, 15½ inches by 10½ inches, 15½ inches by 10½ inches
Illustrated on page 18

BENSON, FRANK WESTON AMERICAN 1862–

EIDER DUCKS FLYING

Water colour on paper, 19½ inches by 27 inches
Signed

BENSON, FRANK WESTON AMERICAN 1862–

EIDER DUCKS IN WINTER

Water colour on paper, 19½ inches by 27 inches
Signed

BENSON, FRANK WESTON AMERICAN 1862–

GIRL PLAYING SOLITAIRE

Oil on canvas, 50½ inches by 40½ inches
Signed and dated 1909

BENSON, FRANK WESTON AMERICAN 1862–

PORTRAIT OF MY DAUGHTERS

Oil on canvas, 26 inches by 36 inches
Signed and dated 1907
Illustrated on page 134

BILLINGS, E. T. AMERICAN 1824–1893

PORTRAIT OF DR. JOHN GREEN

Oil on canvas, 30 inches by 25 inches
Gift of Stephen Salisbury III

BILLINGS, E. T. AMERICAN 1824–1893

PORTRAIT OF STEPHEN SALISBURY II

Oil on canvas, 42 inches by 34 inches
Signed and dated 1885
Bequest of Stephen Salisbury III

BLACKBURN, JOSEPH AMERICAN Active 1750–1765

PORTRAIT OF COLONEL THEODORE ATKINSON

Oil on canvas, 50 inches by 40 inches
Illustrated on page 94

BLAKE, WILLIAM ENGLISH 1757–1827

SEVEN ANGELS POURING VIALS OF THE WRATH OF GOD UPON THE EARTH

Tempera on canvas, 21 inches by 27½ inches
Illustrated on page 106

BLAKELOCK, RALPH ALBERT AMERICAN 1847–1919

THE GOLDEN HOUR

Oil on canvas, 18 inches by 25 inches

BLAKELOCK, RALPH ALBERT AMERICAN 1847–1919

INDIAN HORSEMEN AFTER DAWN

Oil on canvas, 5½ inches by 9½ inches
Signed

BLAKELOCK, RALPH ALBERT AMERICAN 1847–1919

LANDSCAPE

Oil on canvas, 7¼ inches by 5 inches
Signed

BLAKELOCK, RALPH ALBERT AMERICAN 1847–1919

MOON MYSTERY

Oil on canvas, 12 inches by 20 inches
Signed

BLAKELOCK, RALPH ALBERT AMERICAN 1847–1919

NEAR MANHATTAN BEACH

Oil on canvas, 5¼ inches by 9¾ inches
Signed

BLAKELOCK, RALPH ALBERT AMERICAN 1847–1919

WOOD NYMPH

Oil on panel, 8½ inches by 12 inches

BOLOGNINI, ——— ITALIAN SEVENTEENTH CENTURY

WOMAN AND CHILD

Red chalk on paper, 5½ inches by 6⅝ inches
Signed

BONINGTON, RICHARD PARKES ENGLISH 1801–1828

LEARNING TO WALK

Oil on panel, 10¼ inches by 8 inches

BOTH, JAN, manner of DUTCH ca. 1610–1652

LANDSCAPE WITH PEASANTS

Brown ink on paper, 10 inches by 7 inches

BOUDIN, EUGÈNE FRENCH 1824–1898

PORT OF TROUVILLE

Oil on canvas, 14 inches by 23 inches
Signed and dated 1890
Purchased from the bequest of Mary N. Perley

BOUTS, ALBERT FLEMISH ca. 1460–1549

MADONNA AND CHILD WITH ANGEL

Oil on panel, 15½ inches by 11 inches
Illustrated on page 28

BRAY, JAN DE DUTCH 1627–1697

PORTRAIT OF A MAN

Oil on canvas, 25½ inches by 21 inches
Illustrated on page 66

BREANSKI, ALFRED DE ENGLISH

TWICKENHAM TO RICHMOND

Oil on canvas, 20 inches by 30 inches
Signed
Bequest of Benjamin T. Hammond

BREKELENKAM, QUIRINGH GERRITSZ VAN DUTCH 1620-1668

THE TAILOR SHOP

Oil on panel, 23½ inches by 33½ inches
Illustrated on page 64

BRETON, JULES FRENCH 1827-1906

LANDSCAPE WITH FIGURES

Oil on canvas, 18 inches by 27 inches
Signed
Gift of Mrs. Joseph A. Ropes

BRONZINO, AGNOLO, manner of FLORENTINE 1503-1572

PORTRAIT OF DONNA CHEVARA AND HER SON

Oil on panel, 40½ inches by 32¼ inches

BRUSH, GEORGE DE FOREST AMERICAN 1855-

MOTHER AND CHILD

Oil on canvas, 45 inches by 35 inches
Signed and dated 1892

BRUSH, GEORGE DE FOREST AMERICAN 1855-

THE YOUNG VIOLINIST

Oil on panel, 20 inches by 17 inches
Signed and dated 1916

BUONCONSIGLIO, GIOVANNI VENETIAN Active 1495-1535

VIRGIN AND CHILD WITH SAINTS MARY MAGDALENE, PETER, AND PAUL

Oil on panel, 50 inches by 34 inches
Signed
Gift of Raymond Wyer
Illustrated on page 40

BUONTALENTI, BERNARDO, manner of FLORENTINE 1536–1608

ARCHITECTURAL SKETCH

Ink on paper, 16 inches by 13½ inches

CANO, ALONSO SPANISH 1601–1667

CHRIST BEARING THE CROSS

Oil on canvas, 63½ inches by 39½ inches
Signed

CANTARINI, SIMONE (SIMONE DA PESARO), manner of ITALIAN 1612–1648

ADORATION

Sepia on paper, 6½ inches by 8¾ inches

CARLSEN, EMIL AMERICAN 1853–

STILL LIFE

Oil on canvas, 14½ inches by 17½ inches
Signed

CARMONA, MANUEL SALVADOR SPANISH 1730–1807

CHILD ASLEEP IN A CHAIR

Red chalk on paper, 16 inches by 11½ inches
Dated 1764
Gift of Abby and Emily Williams

CARMONA, MANUEL SALVADOR SPANISH 1730–1807

HEAD

Red chalk on paper, 14½ inches by 9¾ inches
Dated 1764
Gift of Abby and Emily Williams

CARRACCI, ANNIBALE ITALIAN 1560–1609

THE ROMAN DAUGHTER

Oil on canvas, 46½ inches by 59 inches
Estate of Emma E. P. Holland

CARRACCI, ANNIBALE, manner of ITALIAN 1560–1609

STUDY OF TWO HEADS

Chalk on paper, 5½ inches by 3¼ inches

CARRIERA, ROSALBA VENETIAN 1675–1757

HEAD OF A WOMAN

Pastel on paper, 17 inches by 13 inches

CASSATT, MARY AMERICAN 1855–

MOTHER AND CHILD

Oil on canvas, 27 inches by 24¼ inches
Signed and dated 1903

CASSATT, MARY AMERICAN 1855–

PORTRAIT OF A YOUNG GIRL

Oil on canvas, 21½ inches by 18½ inches
Signed
Anonymous gift

CLARK, ALVAN AMERICAN 1804–1887

PORTRAIT OF BARNABAS CLARK

Miniature on ivory, 3 inches by 2¼ inches

CLARK, WALTER APPLETON AMERICAN 1876–1906

ILLUSTRATION FOR "THE AWAKENING OF HELENA RITCHIE"

Oil on canvas, 18 inches by 12 inches
Signed and dated 1906
Gift of Mrs. W. A. Clark

CLARK, WALTER APPLETON AMERICAN 1876–1906

ILLUSTRATION FOR "THE THREE KINGS"

Water colour on paper, 12 inches by 14½ inches
Signed

CLEVE, JOOST VAN FLEMISH LATE FIFTEENTH CENTURY–1540

PORTRAIT OF A MAN

Oil on panel, 17 inches by 11¾ inches
Illustrated on page 30

COLMAN, SAMUEL AMERICAN 1832–1920

VIEW OF LAKE GEORGE

Oil on canvas, 26 inches by 36 inches
Signed
Bequest of Mrs. Caroline Nelson Russell

CONTI, BERNARDINO DEI MILANESE Active 1496–1522

MADONNA AND CHILD

Oil on panel, 31½ inches by 23 inches
Illustrated on page 34

COPLEY, JOHN SINGLETON AMERICAN 1737–1815

PORTRAIT OF DEBORAH SCOLLAY (MELVILLE)

Miniature on ivory, 1 inch by ⅞ inch

COPLEY, JOHN SINGLETON AMERICAN 1737–1815

PORTRAIT OF JOHN BOURS

Oil on canvas, 50 inches by 40 inches
Purchased from the bequest of Mrs. Hester Newton Wetherell
Illustrated on page 96

COPLEY, JOHN SINGLETON AMERICAN 1737–1815

PORTRAIT OF JOSEPH BARRELL

Pastel on paper, 22 inches by 17 inches

COPLEY, JOHN SINGLETON AMERICAN 1737–1815

PORTRAIT OF MRS. SAMUEL PHILLIPS SAVAGE

Oil on canvas, 50 inches by 40 inches

COSWAY, RICHARD ENGLISH 1740–1821

SELF PORTRAIT

Miniature on ivory, 4⅛ inches by 3 inches

COURBET, GUSTAVE FRENCH 1819–1877

LOW TIDE

Oil on canvas, 24½ inches by 35½ inches
Signed
Bequest of Mrs. Caroline Nelson Russell

CRANE, FREDERICK AMERICAN 1847–1915

LONDON FROM THE THAMES

Oil on canvas, 25 inches by 30 inches
Signed
Gift of Mrs. Frederick Crane

DAUBIGNY, CHARLES FRANÇOIS FRENCH 1817–1878

LANDSCAPE

Oil on panel, 9¾ inches by 16 inches
Signed
Gift of Mrs. Joseph A. Ropes

DAVIS, CHARLES HAROLD AMERICAN 1856–

AT SUNSET

Oil on canvas, 30 inches by 37 inches
Signed
Illustrated on page 140

DE CAMP, JOSEPH AMERICAN 1858–

PORTRAIT OF REV. DANIEL MERRIMAN

Oil on canvas, 41 inches by 34 inches
Signed and dated 1909
Gift of Mrs. Daniel Merriman

DE CAMP, JOSEPH AMERICAN 1858–

SALLY

Oil on canvas, 26½ inches by 23½ inches
Signed

DEWING, THOMAS WILMER AMERICAN 1851–

LADY IN WHITE

Oil on canvas, 26 inches by 20 inches
Signed

DIAZ DE LA PEÑA, NARCISSO VIRGILIO FRENCH 1808–1876

LANDSCAPE WITH FIGURES

Oil on panel, 6½ inches by 10 inches
Signed
Gift of Mrs. Joseph A. Ropes

DIAZ DE LA PEÑA, NARCISSO VIRGILIO FRENCH 1808–1876

LANDSCAPE WITH FIGURES

Oil on panel, 8½ inches by 11¼ inches
Signed
Gift of Mrs. Joseph A. Ropes

DOSSI, DOSSO (GIOVANNI LUTERA) FERRARESE ca. 1479–1542

HOLY FAMILY

Oil on panel, 11 inches by 10 inches

DUBORDIEU, PIETER DUTCH ca. 1609–after 1678

PORTRAIT OF A LADY

Oil on canvas, 43 inches by 31 inches
Illustrated on page 60

DUMONSTIER, PIERRE FRENCH SIXTEENTH CENTURY

PORTRAIT OF CHARLES, CARDINAL DU BOURBON

Oil on panel, 13½ inches by 9½ inches

DUNLAP, WILLIAM AMERICAN 1766–1839

PORTRAIT OF GEORGE SPALDING

Oil on canvas, 30 inches by 25 inches

DUNLAP, WILLIAM AMERICAN 1766–1839

PORTRAIT OF A LADY

Oil on canvas, 30 inches by 25 inches

DURANT, JOHN WALDO AMERICAN ca. 1774–1832

PORTRAIT OF JOHN WALDO

Oil on canvas, 36 inches by 29 inches
Signed
Estate of Mrs. Hester Newton Wetherell

DUTCH (?) SEVENTEENTH CENTURY

FLOWERS

Oil on canvas, 10 inches by 13 inches
Bequest of Mrs. Caroline Nelson Russell

DYCK, SIR ANTHONY VAN FLEMISH 1599–1641

CORNELIUS SACHTLEEVEN

Crayon on paper, 8½ inches by 6⅞ inches
Bequest of Mrs. Susan Chapman Dexter

DYCK, SIR ANTHONY VAN FLEMISH 1599–1641

SELF PORTRAIT

Crayon on paper, 10⅞ inches by 5⅛ inches
Bequest of Mrs. Susan Chapman Dexter

EARL, JAMES AMERICAN 1761–1796

PORTRAIT OF GENERAL CHARLES C. PINCKNEY

Oil on canvas, 35 inches by 29 inches

EARL, RALPH AMERICAN 1751–1801

LOOKING EAST FROM LEICESTER HILLS

Oil on canvas, 46 inches by 80 inches
Signed and dated 1801

EARL, RALPH AMERICAN 1751–1801

PORTRAIT OF MAN WITH GUN

Oil on canvas, 87 inches by 66 inches
Signed and dated 1784.

EARL, RALPH AMERICAN 1751–1801

PORTRAIT OF MARY CARPENTER

Oil on canvas, 48 inches by 35 inches
Signed and dated 1779

EARL, RALPH AMERICAN 1751–1801

PORTRAIT OF WILLIAM CARPENTER

Oil on canvas, 47½ inches by 35 inches
Signed and dated 1779
Illustrated on page 100

EICHOLTZ, JACOB AMERICAN 1776–1842

PORTRAIT OF MISS THOMSON

Oil on canvas, 30 inches by 25 inches

ENGLISH EIGHTEENTH CENTURY

PORTRAIT OF JOHN ELBRIDGE

Oil on canvas, 29½ inches by 25 inches
Gift of Stephen Salisbury III

ENGLISH EIGHTEENTH CENTURY

PORTRAIT OF SELINA, COUNTESS OF HUNTINGTON

Oil on canvas, 50 inches by 40 inches
Illustrated on page 84

ENGLISH EIGHTEENTH CENTURY

PORTRAIT OF THOMAS ELBRIDGE

Oil on canvas, 29 inches by 25 inches
Gift of Stephen Salisbury III

ENGLISH (EARLY) NINETEENTH CENTURY

PORTRAIT OF MARGARET RENFREW

Miniature on ivory, 3¼ inches by 2¾ inches
Gift of Mrs. A. B. Curtis

ENNEKING, JOHN JOSEPH AMERICAN 1841–1916

LATE AUTUMN IN NEW ENGLAND

Oil on canvas, 42 inches by 63 inches
Signed

ENNEKING, JOHN JOSEPH AMERICAN 1841–1916

SUNSET

Oil on panel, 7 inches by 9 inches
Signed and dated 1885
Gift of Mrs. Kingsmill Marrs

ETTY, WILLIAM ENGLISH 1787–1849

THE WRESTLERS

Oil on panel, 20 inches by 21 inches

FARINATO, PAOLO VERONESE 1524–1606

PORTRAIT OF A VENETIAN

Oil on canvas, 41½ inches by 35 inches
Illustrated on page 42

FERRARI, DEFENDENTE, school of PIEDMONTESE SIXTEENTH CENTURY

SAINT ANTHONY

Tempera on panel, 48 inches by 17 inches

FERRARI, DEFENDENTE, school of PIEDMONTESE SIXTEENTH CENTURY

SAINT JOHN

Tempera on panel, 48 inches by 17 inches

FIELD, ROBERT AMERICAN –1819

PORTRAIT OF MRS. THOMAS CHASE

Miniature on ivory, 2½ inches by 2 inches
Signed and dated 1803

FLEMISH FIFTEENTH CENTURY

PORTRAIT OF DONOR AND BISHOP

Oil on panel, 41 inches by 30½ inches
Illustrated on page 24

FLEMISH SIXTEENTH CENTURY

PORTRAIT OF ELEANOR OF PORTUGAL (?)

Oil on panel, 26½ inches by 21¾ inches
Illustrated on page 46

FOOTE, MARY HALLOCK AMERICAN 1847–

SPRING WHISTLES

Pencil on paper, 6 inches by 4 inches
Gift of Mrs. Penelope Canfield

FRANCIA, FRANCESCO (FRANCESCO RAIBOLINI), school of BOLOGNESE SIXTEENTH CENTURY

MADONNA AND CHILD WITH SAINT JOHN

Oil on panel, 19½ inches by 25 inches

FRASER, CHARLES AMERICAN 1782–1860

PORTRAIT OF JAMES FAY

Miniature on ivory, 2⅝ inches by 2 inches

FRASER, CHARLES AMERICAN 1782–1860

PORTRAIT OF MR. HEYWOOD OF CHARLESTON

Miniature on ivory, 3¼ inches by 2½ inches
Gift of Philip J. Gentner

FREELAND, ANNA C. AMERICAN 1837–1911

WILLIAM THE CONQUEROR

Oil on canvas, 37 inches by 29½ inches
Signed and dated 1886
Gift of H. Allan Tenny

FRENCH (EARLY) FIFTEENTH CENTURY

MADONNA AND CHILD WITH SAINT AND DONOR

Tempera on panel, 21½ inches by 16½ inches
Illustrated on page 4

FROTHINGHAM, JAMES AMERICAN 1786–1864

PORTRAIT OF JONATHAN BROOKS

Oil on canvas, 26 inches by 21¾ inches
Marked on the back and dated 1823

FROTHINGHAM, JAMES AMERICAN 1786–1864

PORTRAIT OF MRS. JONATHAN BROOKS

Oil on canvas, 26 inches by 21¾ inches
Marked on the back and dated 1823

FULLER, GEORGE AMERICAN 1822–1884

GIRL DRIVING TURKEYS

Oil on canvas, 31¼ inches by 50 inches
Signed

FULLER, GEORGE AMERICAN 1822–1884

WINIFRED DYSART

Oil on canvas, 50½ inches by 40½ inches
Signed
Illustrated on page 114

FULTON, ROBERT AMERICAN 1765–1815

PORTRAIT OF SAMUEL BEACH

Miniature on ivory, 1⅝ inches by 1⅜ inches

Illustrated on page 112

GABBIANI, ANTON DOMENICO, manner of FLORENTINE 1652–1726

CHRIST CROWNED WITH THORNS

Sepia on paper, 9 inches by 6⅞ inches

GAINSBOROUGH, THOMAS ENGLISH 1727–1788

THE ARTIST'S DAUGHTERS

Oil on canvas, 50 inches by 40 inches

Illustrated on page 88

GAINSBOROUGH, THOMAS ENGLISH 1727–1788

A GRAND LANDSCAPE

Oil on canvas, 57 inches by 62 inches

Illustrated on page 90

GAUGUIN, PAUL FRENCH 1848–1903

LA FEMME ACCROUPIE

Oil on canvas, 36 inches by 27 inches
Signed and dated 1891

Illustrated on page 154

GAUGUIN, PAUL FRENCH 1848–1903

HEAD OF A WOMAN

Pastel on paper, 16 inches by 13 inches
Signed and dated 1884

GHIRLANDAIO, RIDOLFO FLORENTINE 1483–1561

PORTRAIT OF AN ECCLESIASTIC

Oil on panel, 16 inches by 12 inches

Illustrated on page 32

GHISLANDI, FRA VITTORE ITALIAN 1655–1743

A SELF PORTRAIT

Oil on canvas, 33½ inches by 25½ inches
Purchased from the bequest of Jerome Wheelock
Illustrated on page 72

GIROLAMO DI BERNARDINO DA UDINE VENETIAN Active ca. 1490

ADORATION OF THE SHEPHERDS

Oil on panel, 16 inches by 23½ inches

GONZÁLEZ Y SERRANO, BARTHOLOMÉ SPANISH 1564–1627

PORTRAIT OF A YOUNG NOBLEWOMAN

Oil on canvas, 80 inches by 45½ inches
Illustrated on page 52

GOODRIDGE, ELIZABETH AMERICAN 1798–1882

PORTRAIT OF ELIZABETH LITTLE

Miniature on ivory, 3½ inches by 3 inches
Gift of Mr. and Mrs. Gurdon Fisher

GOODRIDGE, ELIZABETH AMERICAN 1798–1882

PORTRAIT OF GORHAM BOND, SON OF GEORGE BOND OF BOSTON

Miniature on paper, 3¼ inches by 2⅝ inches
Gift of Stephen Salisbury III

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE SPANISH 1746–1828

PORTRAIT OF DON FRAY MIGUEL FERNANDEZ

Oil on canvas, 38 inches by 33 inches
Signed and dated 1815
Illustrated on page 92

EL GRECO (DOMENICO THEOTOCOPULI) SPANISH ca. 1548–1614

CHRIST IN THE HOUSE OF MARY AND MARTHA

Oil on panel, 13¼ inches by 15¼ inches
Illustrated on page 54

EL GRECO (DOMENICO THEOTOCOPULI) SPANISH ca. 1548–1614

THE MAGDALENE

Oil on canvas, 42 inches by 40 inches
Signed
Illustrated on page 56

GREENWOOD, JOSEPH H. AMERICAN 1857–

LANDSCAPE

Oil on panel, 17 inches by 26 inches
Signed
Bequest of Mrs. Susan B. Paine

GREENWOOD, JOSEPH H. AMERICAN 1857–

LATE AUTUMN

Oil on canvas, 33½ inches by 50 inches
Signed and dated 1898
Gift of pupils of the artist

GREENWOOD, JOSEPH H. AMERICAN 1857–

MELTING SNOW

Oil on canvas, 32 inches by 42 inches
Signed and dated 1918

GRIMOU, JEAN ALEXIS FRENCH 1680–1740

THE TOPER

Oil on canvas, 40 inches by 32 inches
Illustrated on page 76

GUERCINO (GIOVANNI FRANCESCO BARBIERI), manner of ITALIAN 1591–1666

LANDSCAPE

Sepia on paper, 9⅛ inches by 14⅛ inches

GUIDO DA SIENA SIENESE THIRTEENTH CENTURY

MADONNA AND CHILD

Tempera on panel, 27¾ inches by 20½ inches
Illustrated on page 2

GULLAGER, CHRISTIAN AMERICAN 1762–1826

PORTRAIT OF MRS. NICHOLAS SALISBURY

Oil on canvas, 35⅛ inches by 28 inches
Gift of Stephen Salisbury III

GULLAGER, CHRISTIAN AMERICAN 1762–1826

PORTRAIT OF MRS. SAMUEL SALISBURY

Oil on canvas, 35½ inches by 29 inches
Gift of Stephen Salisbury III

HARDING, CHESTER AMERICAN 1792–1866

PORTRAIT OF DANIEL WALDO, JR.

Oil on canvas, 36½ inches by 28½ inches
Estate of Mrs. Hester Newton Wetherell

HARDING, CHESTER AMERICAN 1792–1866

PORTRAIT OF MRS. ELIZABETH TUCKERMAN SALISBURY

Oil on canvas, 25½ inches by 30½ inches
Bequest of Stephen Salisbury III
Illustrated on page 108

HASSAM, CHILDE AMERICAN 1859–

THE BREAKFAST ROOM

Oil on canvas, 24½ inches by 30 inches
Signed and dated 1911
Illustrated on page 146

HASSAM, CHILDE AMERICAN 1859–

SYLPH'S ROCK, APPLEDORE

Oil on canvas, 25 inches by 30 inches
Signed and dated 1907
Gift of Mrs. E. D. Buffington

HASSAM, CHILDE AMERICAN 1859–

YONKERS FROM THE PALISADES

Water colour on paper, 14 inches by 20 inches
Signed and dated 1916

HAWTHORNE, CHARLES WEBSTER AMERICAN 1872–

VENETIAN GIRL

Oil on canvas, 26 inches by 18 inches
Signed

HEYDEN, JAN VAN DER DUTCH 1637–1712

VIEW IN A DUTCH VILLAGE

(Figures by Van der Neer)
Oil on panel, 17 inches by 20½ inches
Illustrated on page 70

HILL, PAMELIA AMERICAN 1803–1860

PORTRAIT OF MRS. ELIZABETH TUCKERMAN SALISBURY

Miniature on ivory, 4 inches by 3⅛ inches
Gift of Stephen Salisbury III

HILL, PAMELIA AMERICAN 1803–1860

PORTRAIT OF MRS. CATHERINE DEAN FLINT

Miniature on ivory, 4 inches by 3 inches
Gift of Stephen Salisbury III

HILL, PAMELIA AMERICAN 1803–1860

PORTRAIT OF MRS. PHYLA WALKER DEAN

Miniature on ivory, 4 inches by 3⅛ inches
Gift of Stephen Salisbury III

HILL, PAMELIA AMERICAN 1803–1860

PORTRAIT OF MRS. REBECCA SCOTT DEAN SALISBURY

Miniature on ivory, 3¾ inches by 3 inches
Gift of Stephen Salisbury III

HILL, PAMELIA AMERICAN 1803–1860

PORTRAIT OF MRS. REBECCA SCOTT DEAN SALISBURY

Miniature on ivory, 4 inches by 3 inches
Gift of Stephen Salisbury III

HILL, PAMELIA AMERICAN 1803–1860

PORTRAIT OF STEPHEN SALISBURY II

Miniature on ivory, 3¾ inches by 2¾ inches
Gift of Stephen Salisbury III

HILL, PAMELIA AMERICAN 1803–1860

PORTRAIT OF STEPHEN SALISBURY III AT AGE OF FIVE

Miniature on ivory, 4⅛ inches by 3⅛ inches
Gift of Stephen Salisbury III

HILL, PAMELIA AMERICAN 1803–1860

PORTRAIT OF STEPHEN SALISBURY III AT AGE OF SIX

Miniature on ivory, 3½ inches by 2¾ inches
Gift of Stephen Salisbury III

HOGARTH, WILLIAM ENGLISH 1697–1764

PORTRAIT OF MRS. WILLIAM JAMES

Oil on canvas, 29½ inches by 24½ inches
Signed and dated 1744
Illustrated on page 80

HOGARTH, WILLIAM ENGLISH 1697–1764

PORTRAIT OF WILLIAM JAMES

Oil on canvas, 29½ inches by 24½ inches
Signed and dated 1744
Illustrated on page 82

HOMER, WINSLOW AMERICAN 1836–1910

BERMUDA SETTLERS

Water colour on paper, 13½ inches by 20½ inches
Signed and dated 1901

HOMER, WINSLOW AMERICAN 1836–1910

BOYS AND KITTENS

Water colour on paper, 9½ inches by 13 inches
Signed and dated 1885

HOMER, WINSLOW AMERICAN 1836–1910

BREAKING WAVE ON SHORE LINE

Water colour on paper, 14¾ inches by 21¼ inches
Signed and dated 1895

HOMER, WINSLOW AMERICAN 1836–1910

CORAL FORMATION

Water colour on paper, 13¾ inches by 21 inches
Signed and dated 1901

HOMER, WINSLOW AMERICAN 1836–1910

FISHING BOATS

Water colour on paper, 13½ inches by 21½ inches
Signed and dated 1904

HOMER, WINSLOW AMERICAN 1836–1910

THE GALE

Oil on canvas, 29½ inches by 48 inches
Signed and dated 1893
Illustrated on page 128

HOMER, WINSLOW AMERICAN 1836–1910

IN A FLORIDA JUNGLE

Water colour on paper, 13½ inches by 19½ inches
Signed and dated 1904

HOMER, WINSLOW AMERICAN 1836–1910

LAKE ST. JOHN

Water colour on paper, 13½ inches by 21½ inches
Signed by C. S. Homer, Executor, and dated 1897

HOMER, WINSLOW AMERICAN 1836–1910

LIGHT HOUSE

Water colour on paper, 13½ inches by 20½ inches
Signed by C. S. Homer, Executor, and dated 1899

HOMER, WINSLOW AMERICAN 1836–1910

OLD FRIEND

Water colour on paper, 21 inches by 14½ inches
Signed and dated 1894

HOMER, WINSLOW AMERICAN 1836–1910

PROUT'S NECK, ROCKY SHORE

Water colour on paper, 11 inches by 19½ inches
Signed and dated 1883

HOMER, WINSLOW AMERICAN 1836–1910

PROUT'S NECK, SURF AND ROCKS

Water colour on paper, 14½ inches by 21 inches
Signed and dated 1883

HOMER, WINSLOW AMERICAN 1836–1910

RUM CAY, BERMUDA

Water colour on paper, 14½ inches by 20½ inches
Signed and dated 1901

HOMER, WINSLOW AMERICAN 1836–1910

SAGUENAY RIVER, LOWER RAPIDS

Water colour on paper, 13¾ inches by 20¾ inches
Signed and dated 1897
Illustrated on page 130

HOMER, WINSLOW AMERICAN 1836–1910

SUNSET, GLOUCESTER

Water colour on paper, 13½ inches by 19½ inches
Signed and dated 1895

HOMER, WINSLOW AMERICAN 1836–1910

THE TURKEY BUZZARD

Water colour on paper, 13½ inches by 19 inches
Signed and dated 1904

HONDECOETER, MELCHIOR D' DUTCH 1636–1695

POULTRY

Oil on canvas, 34¾ inches by 44½ inches
Estate of Emma E. P. Holland

HONE, HORACE ENGLISH 1755–1825

PORTRAIT OF THE MARCHIONESS OF DONEGAL IN MILITARY DRESS

Miniature on ivory, 2⅝ inches by 2⅛ inches
Signed and dated 1799
Illustrated on page 112

HUNT, WILLIAM MORRIS AMERICAN 1824–1879

THE BATHERS

Oil on canvas, 24 inches by 16 inches
Signed and dated 1887
Illustrated on page 124

HUNT, WILLIAM MORRIS AMERICAN 1824–1879

AN OWL

Charcoal on paper, 17 inches by 11 inches
Gift of Mrs. Edward K. Hill

INMAN, HENRY AMERICAN 1801–1846

HEAD OF A MAN

Oil on canvas, 12 inches by 20 inches
Bequest of Mrs. Georgianna B. Wright

INMAN, HENRY AMERICAN 1801–1846

PORTRAIT OF DANIEL HUNTINGTON

Oil on canvas, 28 inches by 23 inches
Bequest of Mrs. Georgianna B. Wright

INNESS, GEORGE, SR. AMERICAN 1825–1894

THE ALBAN HILLS

Oil on canvas, 30 inches by 45 inches
Signed and dated 1873
Purchased from the Lucius J. Knowles Fund, St. Wulstan Society

INNESS, GEORGE, SR. AMERICAN 1825–1894

A POOL IN THE WOODS

Oil on canvas, 22 inches by 27 inches
Signed and dated 1892
Illustrated on page 122

ISRAELS, JOSEF DUTCH 1824–1911

THE ANXIOUS FAMILY

Oil on canvas, 22 inches by 27 inches
Signed and dated 1885
Illustrated on page 118

ISRAELS, JOSEF DUTCH 1824–1911

INTERIOR

Oil on canvas, 26¾ inches by 32 inches
Signed
Gift of Mrs. Joseph A. Ropes

ITALIAN (?) EIGHTEENTH CENTURY

ARCHITECTURAL DESIGN

Ink on paper, 7½ inches by 9½ inches

ITALIAN (VENETIAN) EIGHTEENTH CENTURY

HEAD OF A GIRL

Pastel on paper, 9½ inches by 7½ inches

ITALIAN (VENETIAN) EIGHTEENTH CENTURY

HEAD OF A GIRL

Pastel on paper, 9½ inches by 7½ inches

ITALIAN (VENETIAN) EIGHTEENTH CENTURY

PORTRAIT HEAD OF A MAN

Pastel on paper, 16 inches by 12½ inches

ITALIAN (VENETIAN) EIGHTEENTH CENTURY

PORTRAIT HEAD OF A WOMAN

Pastel on paper, 16¼ inches by 12½ inches

ITALIAN (FLORENTINE) (EARLY) FIFTEENTH CENTURY

MADONNA AND CHILD

Tempera on panel, 23½ inches by 14½ inches
Illustrated on page 10

ITALIAN (SCHOOL OF THE MARCHES) FOURTEENTH CENTURY

MADONNA AND CHILD WITH SAINTS

Tempera on panel, 11 inches by 6¾ inches

ITALIAN (?) SEVENTEENTH CENTURY

DESIGN FOR ALTARPIECE

Water colour and ink on paper, 6 inches by 4½ inches

ITALIAN (?) SIXTEENTH CENTURY

DRAWING FOR A CANDLESTICK

Sepia and ink on paper, 11½ inches by 4½ inches

JOHNSTON, JOHN AMERICAN 1752–1818

PORTRAIT OF DANIEL WALDO, SR.

Oil on canvas, 35½ inches by 29½ inches
Estate of Mrs. Hester Newton Wetherell

JOHNSTON, JOHN AMERICAN 1752–1818

PORTRAIT OF MRS. DANIEL WALDO, SR.

Oil on canvas, 35 inches by 29 inches
Estate of Mrs. Hester Newton Wetherell

JOHNSTON, JOHN AMERICAN 1752–1818

PORTRAIT OF MRS. DANIEL WALDO, SR.

Oil on canvas, 36 inches by 30 inches.
Gift of Stephen Salisbury III

JOHNSTON, JOHN AMERICAN 1752–1818

PORTRAIT OF STEPHEN SALISBURY I

Oil on panel, 36 inches by 28 inches
Gift of Stephen Salisbury III

JOHNSTON, JOHN BERNARD AMERICAN 1847–1886

BLACK HEIFER

Oil on panel, 10 inches by 14 inches
Signed
Gift of Mrs. Isaac Fenno-Gendrot

KNOWLTON, HELEN MARY AMERICAN 1832–1918

ANTONIO

Pastel on paper, 12 inches by 9 inches
Signed

KNOWLTON, HELEN MARY AMERICAN 1832–1918

MARKET PLACE, DIVES, FRANCE

Charcoal on paper, 16¼ inches by 11 inches
Signed
Gift of Mrs. Isaac Fenno-Gendrot

KNOWLTON, HELEN MARY AMERICAN 1832–1918

OX CART AND DRIVER

Oil on prepared board, 11 inches by 16 inches
Signed
Gift of Lucy E. Knowlton

KNOWLTON, HELEN MARY AMERICAN 1832–1918

PORTRAIT OF WILLIAM MORRIS HUNT

Oil on canvas, 40 inches by 30 inches
Signed
Gift of the artist

KNOWLTON, HELEN MARY AMERICAN 1832–1918

STUDY OF A HEAD

Oil on canvas, 18 inches by 14 inches
Signed
Gift of Mrs. Isaac Fenno-Gendrot

LA FARGE, JOHN AMERICAN 1835–1910

LA SUONATORE

Wax on panel, 45½ inches by 36 inches
Signed and dated 1887

LA FARGE, JOHN AMERICAN 1835–1910

WOMAN BATHING

Oil on panel, 18 inches by 12½ inches

LAWRENCE, SIR THOMAS, P. R. A. ENGLISH 1769–1830

PORTRAIT OF LADY STRACHAN

Miniature on ivory, 3 inches by 2½ inches

LAWRENCE, SIR THOMAS, P. R. A., school of ENGLISH EIGHTEENTH CENTURY

PORTRAIT OF THE HONORABLE MISS STUART

Oil on canvas, 29 inches by 24 inches

LIPPI, FRA FILIPPO, school of FLORENTINE FIFTEENTH CENTURY

MADONNA AND CHILD

Tempera on panel, 30 inches by 20½ inches

LOCKWOOD, WILTON AMERICAN 1862–1914

PEONIES

Oil on canvas, 31 inches by 37 inches

LOCKWOOD, WILTON AMERICAN 1862–1914

PORTRAIT OF JEROME WHEELOCK

Oil on canvas, 77 inches by 35 inches
Signed
Purchased from the bequest of Jerome Wheelock

LONGHI, PIETRO, manner of VENETIAN 1702–1785

HEAD OF A GIRL

Ink on paper, 7⅞ inches by 6 inches

LOTTO, LORENZO VENETIAN ca. 1480–1556

PORTRAIT OF A WOMAN

Oil on panel, 13 inches by 11 inches
Illustrated on page 38

MACKNIGHT, DODGE AMERICAN 1860–

FRENCH CANADIAN WASH

Water colour on paper, 14¾ inches by 21½ inches
Signed

MACKNIGHT, DODGE AMERICAN 1860–

MEADOW IN SNOW

Water colour on paper, 15 inches by 21¾ inches
Signed

MAES, NICOLAUS DUTCH 1632–1693

PORTRAIT OF AN OLD LADY

Oil on canvas, 34 inches by 27 inches
Illustrated on page 68

MAGNASCO, ALESSANDRO, manner of MILANESE 1681–1747

MARTYRDOM OF A SAINT

Sepia on paper, 9 inches by 14¾ inches

MALBONE, EDWARD GREENE AMERICAN 1777–1807

PORTRAIT OF EBEN FARLEY

Miniature on ivory, 2⅝ inches by 2 inches
Illustrated on page 112

MALBONE, EDWARD GREENE AMERICAN 1777–1807

PORTRAIT OF ELIZABETH TUCKERMAN (SALISBURY)

Miniature on ivory, 2⅝ inches by 2⅛ inches
Gift of Stephen Salisbury III

MALBONE, EDWARD GREENE AMERICAN 1777–1807

PORTRAIT OF LUCRETIA TUCKERMAN

Miniature on ivory, 2½ inches by 2 inches
Gift of Stephen Salisbury III

MALBONE, EDWARD GREENE AMERICAN 1777–1807

PORTRAIT OF STEPHEN SALISBURY I

Miniature on ivory, 2⅝ inches by 2⅛ inches
Gift of Stephen Salisbury III

MALBONE, EDWARD GREENE AMERICAN 1777–1807

WOMAN AND DOG

Miniature on ivory, 1¼ inches by ⅞ inches

MARTIN, HOMER AMERICAN 1836–1897

LANDSCAPE

Oil on canvas, 20 inches by 32 inches
Bequest of Mrs. Caroline Nelson Russell

MARTIN, HOMER AMERICAN 1836–1897

LOW TIDE, HONFLEUR

Oil on canvas, 15 inches by 24 inches
Signed

MARTIN, HOMER AMERICAN 1836–1897

MOONLIT POND, HONFLEUR

Oil on canvas, 14 inches by 10 inches
Signed

MARTIN, HOMER AMERICAN 1836–1897

TWILIGHT NEAR HONFLEUR

Oil on canvas, 7¼ inches by 18½ inches
Signed

MASOLINO DA PANICALE FLORENTINE 1383–1440

MADONNA AND CHILD

Tempera on panel, 22 inches by 14½ inches
Illustrated on page 16

MASTER OF FRANKFORT GERMAN SIXTEENTH CENTURY

MADONNA AND CHILD WITH ANGELS

Oil on panel, 33½ inches by 26 inches
Illustrated on page 50

MESDACH, SALOMON DUTCH SEVENTEENTH CENTURY

PORTRAIT OF A YOUNG WOMAN

Oil on panel, 49½ inches by 32 inches

MESDAG, HENDRIK WILLEM DUTCH 1831–1915

DEPARTURE OF FISHING BOATS FROM SCHEVENINGEN

Oil on panel, 20 inches by 15½ inches
Signed
Bequest of Joseph Tuckerman

METCALF, WILLARD LEROY AMERICAN 1858–

PRELUDE

Oil on canvas, 36 inches by 39 inches
Signed and dated 1909

MICHEL (?), GEORGES FRENCH 1763–1843

LANDSCAPE WITH MILL

Oil on canvas, 25 inches by 32 inches
Bequest of Mrs. Caroline Nelson Russell

MONET, CLAUDE FRENCH 1840–

WATERLILIES

Oil on canvas, 36 inches by 36 inches
Signed and dated 1908

MONET, CLAUDE FRENCH 1840–

WATERLOO BRIDGE

Oil on canvas, 25½ inches by 36 inches
Signed and dated 1903
Illustrated on page 152

MONTAGNA, BARTOLOMMEO VENETIAN ca. 1450–1523

MADONNA AND CHILD

Tempera on panel, 26¾ inches by 22 inches
Illustrated on page 20

MONTICELLI, ADOLPHE FRENCH 1824–1886

CONFIDENCES

Oil on panel, 10½ inches by 8½ inches
Signed

MONTICELLI, ADOLPHE FRENCH 1824–1886

ON THE RIVER BANK

Oil on panel, 14¾ inches by 18 inches
Signed

MOREELSE, PAULUS DUTCH 1571–1638

PORTRAIT OF CORNELIA BRUINZEELS

Oil on panel, 43 inches by 30 inches
Gift of Mrs. Daniel Merriman
Illustrated on page 58

MORLAND, GEORGE ENGLISH 1763–1804

FARMYARD SCENE

Oil on canvas, 20 inches by 28 inches
Signed and dated 1781

MORONI, GIOVANNI BATTISTA BRESCIAN ca. 1520–1578

THE BERGAMASK CAPTAIN

Oil on canvas, 34 inches by 24 inches
Illustrated on page 44

MORSE, SAMUEL FINLEY BREESE AMERICAN 1791–1872

CAZENOVIA LAKE

Oil on canvas, 29½ inches by 37 inches
Signed
Bequest of Stephen Salisbury III

MOSTAERT, JAN FLEMISH ca. 1475–1555

PORTRAIT OF A MAN

Oil on panel, 18 inches by 12¾ inches
Illustrated on page 26

MURPHY, JOHN FRANCIS AMERICAN 1853–1921

THE CLEARING

Oil on canvas, 14 inches by 19 inches
Signed and dated 1909

NEER, EGLON HENDRIK VAN DER DUTCH ca. 1635–1703

VIEW IN A DUTCH VILLAGE

(Landscape by Van der Heyden)
Oil on panel, 17 inches by 20½ inches
Illustrated on page 70

NELLI, OTTAVIANO UMBRIAN Active ca. 1400–1444

THE ADORATION OF THE MAGI

Tempera on panel, 32¾ inches by 16 inches
Illustrated on page 8

NEUHUYS, ALBERT DUTCH 1844–1914

CHILDREN OF LAREN GOING TO SCHOOL

Oil on canvas, 40 inches by 54 inches
Signed
Gift of William H. Sawyer, Sr.

NORTHCOTE, JAMES ENGLISH 1746–1831

PORTRAIT GROUP

Miniature on ivory, 4½ inches by 7¼ inches
Signed
Gift of Raymond Wyer

ORPEN, SIR WILLIAM ENGLISH 1878–

THE COSTERMONGER

Oil on canvas, 24¼ inches by 20¼ inches
Signed and dated 1905
Illustrated on page 132

OSTADE, ADRIAEN VAN DUTCH 1610–1685

TAVERN BRAWL

Oil on panel, 9 inches by 10¾ inches
Signed and dated 1646

OWEN, WILLIAM ENGLISH 1769–1825

PORTRAIT OF TREVOR PLOWDEN

Oil on canvas, 36 inches by 28 inches

PALAMEDES, ANTHONIE DUTCH 1601–1673

PORTRAIT OF A MAN

Oil on canvas, 29 inches by 24½ inches
Signed and dated 1652

PALMA, JACOPO THE ELDER (PALMA VECCHIO) VENETIAN ca. 1480–1528

PORTRAIT OF A MAN

Oil on panel, 26½ inches by 22 inches

PALMA, JACOPO THE ELDER (PALMA VECCHIO), school of VENETIAN SIXTEENTH CENTURY

HOLY FAMILY

Oil on panel, 32 inches by 48½ inches

PARSHALL, DE WITT AMERICAN 1864–

HERMIT CREEK CANYON

Oil on canvas, 45 inches by 50 inches
Signed

PAUL, JEREMIAH AMERICAN Active ca.1791–1820

PORTRAIT OF MRS. RACHEL WEST CLARKSON

Oil on canvas, 24 inches by 18 inches

PEALE, CHARLES WILLSON AMERICAN 1741–1827

PORTRAIT OF COLONEL CHARLES PETTIT

Oil on canvas, 35½ inches by 26½ inches
Signed and dated 1792
Illustrated on page 98

PESNE, ANTOINE FRENCH 1683–1757

PORTRAIT OF FREDERICK GEORGE SCHMIDT, THE ENGRAVER

Oil on canvas, 31½ inches by 29 inches
Illustrated on page 78

PLIMER, ANDREW ENGLISH 1763–1837

PORTRAIT OF FRANCES ELIZABETH HENRY

Miniature on ivory, 2⅞ inches by 2⅛ inches
Illustrated on page 112

POURBUS, FRANZ THE YOUNGER FLEMISH ca. 1570–1622

PORTRAIT OF A LADY

Oil on canvas, 26 inches by 22¼ inches
Illustrated on page 48

POUSSIN, GASPARD (GASPARD DUGHET) FRENCH 1613–1675

CLASSICAL SCENE

Oil on panel, 20 inches by 24 inches
Gift of Harriet E. Clarke

RAEBURN, SIR HENRY SCOTCH 1756–1823

PORTRAIT OF MRS. RENNY STRACHAN

Oil on canvas, 30 inches by 25 inches
Purchased from the bequest of Mrs. Hester Newton Wetherell
Illustrated on page 104

REDON, ODILON FRENCH 1840–1916

SPRING

Oil on canvas, 21 inches by 29 inches
Signed
Illustrated on page 150

RESSO, ———, manner of ITALIAN

HEAD OF A YOUNG WOMAN

Pastel on paper, 11 inches by 7⅜ inches

REYNOLDS, SIR JOSHUA, P. R. A. ENGLISH 1723–1792

MOTHER AND CHILD

Oil on canvas, 30¾ inches by 25½ inches
Illustrated on page 86

ROBBINS, ELLEN AMERICAN 1828–1905

POPPIES

Water colour on paper, 17 inches by 24 inches
Signed and dated 1888
Gift of Mrs. John Thaxter

ROBINSON, THOMAS AMERICAN 1835–1888

FOWLS IN YARD

Oil on canvas, 10 inches by 13½ inches
Signed
Gift of Mrs. Isaac Fenno-Gendrot

RODIN, AUGUSTE FRENCH 1840–1917

NUDE FIGURE

Pencil and water colour on paper, 9½ inches by 12½ inches
Signed

RODIN, AUGUSTE FRENCH 1840–1917

NUDE FIGURE

Pencil and water colour on paper, 12¼ inches by 9¼ inches
Signed

RODIN, AUGUSTE FRENCH 1840–1917

NUDE FIGURE

Pencil and water colour on paper, 10¼ inches by 14½ inches
Signed
Illustrated on page 156

RODIN, AUGUSTE FRENCH 1840–1917

NUDE FIGURE

Pencil and water colour on paper, 9¼ inches by 12¼ inches
Signed

RODIN, AUGUSTE FRENCH 1840–1917

NUDE FIGURE

Pencil and water colour on paper, 9¼ inches by 12¼ inches
Signed

RODIN, AUGUSTE FRENCH 1840–1917

NUDE FIGURE

Pencil and water colour on paper, 9¾ inches by 12½ inches
Signed

RODIN, AUGUSTE FRENCH 1840–1917

NUDE FIGURE

Pencil and water colour on paper, 12½ inches by 9½ inches
Signed

ROGERS, NATHANIEL AMERICAN 1788–1844

PORTRAIT OF CAPTAIN CHARLES TYLER SAVAGE

Miniature on ivory, 2⅞ inches by 2⅜ inches
Signed

ROGERS, NATHANIEL AMERICAN 1788–1844

PORTRAIT OF MRS. CHARLES TYLER SAVAGE

Miniature on ivory, 2½ inches by 2 inches

ROMEYN, WILLEM DUTCH 1624–after 1693

LANDSCAPE WITH CATTLE

Oil on panel, 18 inches by 14½ inches
Gift of Mrs. Matthew J. Whittall

ROWLANDSON, THOMAS ENGLISH 1756–1827

THREE JUDGES

Water colour on paper, 10¼ inches by 10¾ inches

RUBENS, PETER PAUL FLEMISH 1577–1640

HEAD OF A WOMAN

Wash drawing on paper, 4¾ inches by 3¾ inches
Bequest of Mrs. Susan Chapman Dexter

RUBENS, PETER PAUL FLEMISH 1577–1640

MAN IN ARMOUR WITH NEGRO

Wash drawing on paper, 7 inches by 4¾ inches
Bequest of Mrs. Susan Chapman Dexter

RUYSDAEL, SALOMON VAN DUTCH ca. 1600–1670

LANDSCAPE

Oil on panel, 19¾ inches by 28½ inches
Signed and dated 1642

RYDER, ALBERT PINKHAM AMERICAN 1847–1917

PEGASUS

Oil on panel, 12 inches by 11¾ inches
Illustrated on page 126

IL SALVIATI (FRANCESCO DEI ROSSI) FLORENTINE 1510–1563

PORTRAIT OF FRANCESCO DEGLI ALBIZZI

Oil on panel, 50 inches by 37 inches
Illustrated on page 36

SARGENT, JOHN SINGER AMERICAN 1856–

THE BASIN, VIZCAYA

Water colour on paper, 13½ inches by 20½ inches
Signed and dated 1917

SARGENT, JOHN SINGER AMERICAN 1856–

THE BATHERS

Water colour on paper, 15½ inches by 20¾ inches
Signed and dated 1917

SARGENT, JOHN SINGER AMERICAN 1856–

BOATS AT ANCHOR

Water colour on paper, 15½ inches by 20½ inches
Signed and dated 1917

SARGENT, JOHN SINGER AMERICAN 1856–

DERELICTS

Water colour on paper, 13½ inches by 20½ inches
Signed and dated 1917

SARGENT, JOHN SINGER AMERICAN 1856–

THE LOGGIA, VIZCAYA

Water colour on paper, 15½ inches by 20¾ inches
Signed and dated 1917

SARGENT, JOHN SINGER AMERICAN 1856–

MUDDY ALLIGATORS

Water colour on paper, 13½ inches by 20½ inches
Signed and dated 1917
Illustrated on page 138

SARGENT, JOHN SINGER AMERICAN 1856–

PALMS

Water colour on paper, 15½ inches by 21 inches
Signed and dated 1917

SARGENT, JOHN SINGER AMERICAN 1856–

THE PATIO, VIZCAYA

Water colour on paper, 15½ inches by 20¾ inches
Signed and dated 1917

SARGENT, JOHN SINGER AMERICAN 1856–

THE POOL

Water colour on paper, 13½ inches by 20½ inches
Signed and dated 1917

SARGENT, JOHN SINGER AMERICAN 1856–

PORTRAIT OF LADY WARWICK AND HER SON

Oil on canvas, 106 inches by 60 inches
Signed and dated 1905
Illustrated on page 136

SARGENT, JOHN SINGER AMERICAN 1856–

SHADY PATHS, VIZCAYA

Water colour on paper, 15½ inches by 20¾ inches
Signed and dated 1917

SARGENT, JOHN SINGER AMERICAN 1856–

THE TERRACE, VIZCAYA

Water colour on paper, 13½ inches by 20½ inches
Signed and dated 1917

SARGENT, JOHN SINGER AMERICAN 1856–

VENETIAN WATER CARRIERS

Oil on canvas, 25 inches by 27½ inches
Signed

SAVAGE, EDWARD AMERICAN 1761–1817

PORTRAIT OF EBEN SEAVER

Miniature on ivory, 2 inches by 1¾ inches

SAVAGE, EDWARD AMERICAN 1761–1817

PORTRAIT OF MRS. SARAH SEAVER SAVAGE

Miniature on ivory, 2¾ inches by 2¼ inches

SAVAGE, EDWARD AMERICAN 1761–1817

SELF PORTRAIT

Miniature on ivory, $1\frac{7}{16}$ inches by $1\frac{1}{16}$ inches

SENNO, PIETRO ITALIAN Before 1845–1904

A RAY OF SUNLIGHT

Oil on canvas, 67 inches by 51 inches
Signed
Gift of Mr. and Mrs. George T. Dewey

SHARPLES, JAMES AMERICAN 1761–1811

PORTRAIT OF CHARLES BROCKDEN BROWN

Pastel on paper, 9½ inches by 7½ inches

SHAYER, WILLIAM J. ENGLISH 1788–1879

COACHING SCENE

Oil on panel, 6 inches by 12 inches
Signed

SHAYER, WILLIAM J. ENGLISH 1788–1879

COACHING SCENE

Oil on panel, 6 inches by 12 inches
Signed and dated 1851

SHELLEY, SAMUEL ENGLISH 1750–1808

PORTRAIT OF MRS. LAW

Miniature on ivory, 2¾ inches by 2½ inches

SHURTLEFF, ROSWELL MORSE AMERICAN 1838–1915

CHAPEL BROOK

Water colour on paper, 13½ inches by 9½ inches
Signed
Gift of Jeanie Lea Southwick

SMIBERT, JOHN AMERICAN 1688–1751

PORTRAIT OF REV. GEORGE BERKELEY, BISHOP OF CLOYNE

Oil on canvas, 30 inches by 25 inches
Signed

SNELL, HENRY BAYLEY AMERICAN 1858–

ENTRANCE TO THE HARBOUR OF POLPERRO

Oil on canvas, 34 inches by 44 inches
Signed

SORGH, HENDRIK MAERTENSZ DUTCH ca. 1611–1670

THE MERRYMAKERS

Oil on panel, 22 inches by 30 inches
Signed
Illustrated on page 62

SPANISH FIFTEENTH CENTURY

SAINT BARTHOLOMEW

Tempera on panel, 68 inches by 31¾ inches
Illustrated on page 14

SPINELLI, LUCA (SPINELLO ARETINO) FLORENTINE Active 1361–1410

THE CRUCIFIXION

Tempera on panel, 27½ inches by 15 inches
Illustrated on page 6

STAIGG, RICHARD M. AMERICAN ca.1820–1881

PORTRAIT OF GARDINER GREENE HAMMOND

Miniature on ivory, $2\frac{7}{16}$ inches by 2 inches

STEFANO DA ZEVIO THE YOUNGER VERONESE ca. 1393–1450

MADONNA OF THE ROSE GARDEN

Tempera on panel, 24 inches by 17 inches
Illustrated on page 12

STEVENS, ALFRED BELGIAN 1828–1906

UNE MÈRE

Oil on panel, 25 inches by 17 inches
Signed
Illustrated on page 116

STEVENS, WILLIAM CHARLES AMERICAN 1854–1917

THE BROOK

Oil on panel, 9½ inches by 12 inches
Signed

STEVENS, WILLIAM CHARLES AMERICAN 1854–1917

PATH THROUGH THE WOODS

Oil on canvas, 28 inches by 32 inches
Signed and dated 1913

STUART, GILBERT AMERICAN 1755–1828

PORTRAIT OF MRS. ELIZABETH TUCKERMAN SALISBURY

Oil on panel, 32 inches by 26 inches
Gift of Stephen Salisbury III

STUART, GILBERT AMERICAN 1755–1828

PORTRAIT OF GABRIEL MANIGAULT

Miniature on ivory, 4 inches by 3½ inches

STUART, GILBERT AMERICAN 1755–1828

PORTRAIT OF MRS. GABRIEL MANIGAULT

Miniature on ivory, 4 inches by 3½ inches

STUART, GILBERT AMERICAN 1755–1828

PORTRAIT OF MRS. PEREZ MORTON

Oil on canvas, 28½ inches by 24½ inches
Gift of the grandchildren of Joseph Tuckerman
Illustrated on page 102

STUART, GILBERT AMERICAN 1755–1828

PORTRAIT OF SAMUEL SALISBURY

Oil on panel, 32½ inches by 27 inches
Gift of Stephen Salisbury III

STUART, GILBERT AMERICAN 1755–1828

PORTRAIT OF STEPHEN SALISBURY I

Oil on canvas, 28 inches by 23 inches
Gift of Stephen Salisbury III

SUBLEYRAS, PIERRE FRENCH 1699–1749

PORTRAIT OF MARIA FELICIE TIBALDI, THE WIFE OF THE PAINTER

Oil on canvas, 39 inches by 29 inches
Gift of Mrs. Daniel Merriman

SULLY, THOMAS AMERICAN 1783–1872

PORTRAIT OF MISS MARGARET SIDDONS

Oil on canvas, 36 inches by 29 inches
Illustrated on page 110

SULLY, THOMAS AMERICAN 1783–1872

PORTRAIT OF MISS PEARCE

Oil on canvas, 30 inches by 25 inches

TARBELL, EDMUND CHARLES AMERICAN 1862–

THE VENETIAN BLIND

Oil on canvas, 52 inches by 38 inches
Signed

THAULOW, FRITZ NORWEGIAN 1847–1906

WINTER IN NORWAY

Oil on canvas, 43 inches by 53 inches
Signed and dated 1891

THAYER, ABBOTT HANDERSON AMERICAN 1849–1921

BOWL OF ROSES

Oil on canvas, 22½ inches by 31½ inches
Signed

THAYER, ABBOTT HANDERSON AMERICAN 1849–1921

A YOUNG GIRL

Oil on panel, 43 inches by 21 inches
Signed and dated 1917

TIELING, LODEWYK DUTCH SEVENTEENTH CENTURY

ITALIAN LANDSCAPE

Oil on canvas, 39½ inches by 43½ inches
Gift of Mrs. Matthew J. Whittall

TIEPOLO, GIOVANNI BATTISTA VENETIAN 1696–1770

THE HOLY FAMILY

Sepia on paper, 16¾ inches by 12 inches
Gift of Paul J. Sachs
Illustrated on page 74

IL TINTORETTO (JACOPO ROBUSTI), manner of VENETIAN 1518–1592

FIGURE OF A MAN

Sepia on paper, 8⅞ inches by 4¼ inches

TRUMBULL, JOHN AMERICAN 1756–1843

GENERAL GATES

Wash drawing on paper, 8¼ inches by 5½ inches

TRUMBULL, JOHN AMERICAN 1756–1843

GENERAL WASHINGTON ON HORSEBACK

Wash drawing on paper, 11 inches by 7 inches

TRYON, DWIGHT WILLIAM AMERICAN 1849–

AUTUMN SUNSET

Oil on panel, 20 inches by 30 inches
Signed and dated 1908-9

TWACHTMAN, JOHN HENRY AMERICAN 1853–1902

RAPIDS, YELLOWSTONE

Oil on canvas, 30 inches by 30 inches
Signed

TWACHTMAN, JOHN HENRY AMERICAN 1853–1902

SNOW

Oil on canvas, 30 inches by 30 inches
Signed

TWACHTMAN, JOHN HENRY AMERICAN 1853–1902

THE WATERFALL

Oil on canvas, 30 inches by 30 inches
Signed
Illustrated on page 148

VELDE, WILLEM VAN DE, manner of DUTCH SEVENTEENTH CENTURY

STUDY OF A BATTLESHIP

Pencil and wash on paper, 12½ inches by 26½ inches

VINTON, FREDERIC PORTER AMERICAN 1846–1911

PORTRAIT OF CHARLES H. DAVIS

Oil on canvas, 30 inches by 25 inches
Signed
Gift of Charles H. Davis

VINTON, FREDERIC PORTER AMERICAN 1846–1911

PORTRAIT OF STEPHEN SALISBURY III

Oil on canvas, 50 inches by 40 inches
Signed and dated 1891
Bequest of Stephen Salisbury III

WEIR, JULIAN ALDEN AMERICAN 1852–1919

AN AMERICAN GIRL

Oil on canvas, 36 inches by 28 inches

WEST, BENJAMIN, P. R. A. AMERICAN 1738–1820

HISTORICAL SUBJECT

Oil on canvas, 40 inches by 50 inches

WEST, BENJAMIN, P. R. A. AMERICAN 1738–1820

PRESENTATION OF THE QUEEN OF SHEBA AT THE COURT OF KING SOLOMON

Oil on panel, 36 inches by 28 inches

WHISTLER, JAMES ABBOTT MCNEILL AMERICAN 1834–1903

THE FUR JACKET

Oil on canvas, 76 inches by 36½ inches
Signed
Illustrated on page 142

WHISTLER, JAMES ABBOTT MCNEILL AMERICAN 1834–1903

THE WIDOW

Oil on canvas, 32 inches by 18 inches
Signed
Illustrated on page 144

WHITMAN, SARAH DE ST. PRIX WYMAN AMERICAN 1842–1904

THE HAYRICK

Oil on canvas, 20 inches by 30 inches
Signed
Gift of Mrs. John L. Gardner

WIGHT, MOSES AMERICAN 1827–1895

PORTRAIT OF JUDGE THOMAS KINNICUTT

Oil on canvas, 30 inches by 25 inches
Gift of Central National Bank, Worcester

WILKIE, SIR DAVID SCOTCH 1785–1841

THE LASSIE

Oil on canvas, 25 inches by 21 inches

WILLIAMS, HENRY AMERICAN 1787–1830

PORTRAIT OF SAMUEL LARKIN

Miniature on ivory, $3\frac{7}{16}$ inches by $2\frac{15}{16}$ inches

WOLSTENHOLME, D. ENGLISH 1800–1848

HUNTING SCENE

Oil on panel, $8\frac{1}{2}$ inches by 10 inches
Signed

WOODBURY, CHARLES HERBERT AMERICAN 1864–

THE NORTH ATLANTIC

Oil on canvas, 40 inches by 56 inches
Signed and dated 1902
Purchased from the bequest of Mrs. Penelope S. Canfield

WYANT, ALEXANDER HELWIG AMERICAN 1836–1892

AFTERNOON

Oil on canvas, 9 inches by 14 inches
Signed and dated 1891

WYANT, ALEXANDER HELWIG AMERICAN 1836–1892

EARLY SPRING

Oil on canvas, 16 inches by 22 inches
Signed

WYANT, ALEXANDER HELWIG AMERICAN 1836–1892

IN THE STILL FOREST

Oil on canvas, 56 inches by 55 inches
Signed and dated 1888
Illustrated on page 120

WYANT, ALEXANDER HELWIG AMERICAN 1836–1892

A SUMMER DAY

Oil on canvas, 10 inches by 14 inches
Signed

ZUBIAURRE, RAMON DE SPANISH 1882–

PAYSANS CELTIQUES DE VIZCAYA, ESPAGNE

Oil on canvas, 26 inches by 30½ inches
Signed and dated 1915

ZUCCARELLI, FRANCESCO, manner of ITALIAN 1702–1788

BEGGING PEASANTS

Ink on paper, 4⅞ inches by 3½ inches

ZUCCARELLI, FRANCESCO, manner of ITALIAN 1702–1788

LANDSCAPE

Pencil and water colour on paper, 12 inches by 17½ inches

ARTISTS ARRANGED UNDER SCHOOLS

ARTISTS

The arrangement is alphabetical under schools.

AMERICAN

Ahl, Henry Hammond
Allen, Charles Curtis
Allston, Washington
Badger, Joseph
Bemis, ——
Benson, Frank Weston
Billings, E. T.
Blackburn, Joseph
Blakelock, Ralph Albert
Brush, George de Forest
Carlsen, Emil
Cassatt, Mary
Clark, Alvan
Clark, Walter Appleton
Colman, Samuel
Copley, John Singleton
Crane, Frederick
Davis, Charles Harold
DeCamp, Joseph
Dewing, Thomas Wilmer
Dunlap, William
Durant, John Waldo
Earl, James
Earl, Ralph
Eicholtz, Jacob
Eighteenth century artist, name unknown
Enneking, John Joseph
Field, Robert
Foote, Mary Hallock
Fraser, Charles
Freeland, Anna C.
Frothingham, James
Fuller, George
Fulton, Robert
Goodridge, Elizabeth
Greenwood, Joseph H.
Gullager, Christian
Harding, Chester
Hassam, Childe
Hawthorne, Charles Webster
Hill, Pamelia
Homer, Winslow
Hunt, William Morris
Inman, Henry
Inness, George, Sr.
Johnston, John
Johnston, John Bernard
Knowlton, Helen Mary
La Farge, John
Lockwood, Wilton
Macknight, Dodge
Malbone, Edward Greene
Martin, Homer
Metcalf, Willard Leroy
Morse, Samuel Finley Breese
Murphy, John Francis
Nineteenth century artist, name unknown
Parshall, DeWitt
Paul, Jeremiah
Peale, Charles Willson
Robbins, Ellen
Robinson, Thomas
Rogers, Nathaniel
Ryder, Albert Pinkham
Sargent, John Singer
Savage, Edward
Sharples, James
Shurtleff, Roswell Morse
Smibert, John
Snell, Henry B.
Staigg, Richard

AMERICAN (*Continued*)
Stevens, William Charles
Stuart, Gilbert
Sully, Thomas
Tarbell, Edmund Charles
Thayer, Abbott Handerson
Trumbull, John
Tryon, Dwight William
Twachtman, John Henry
Vinton, Frederic Porter
Weir, Julian Alden
West, Benjamin
Whistler, James Abbott McNeill
Whitman,Sarah de St.Prix Wyman
Wight, Moses
Williams, Henry
Woodbury, Charles Herbert
Wyant, Alexander Helwig

BELGIAN
Stevens, Alfred

BRITISH
ENGLISH
Alken, Samuel
Blake, William
Bonington, Richard Parkes
Breanski, Alfred de
Cosway, Richard
Eighteenth century artist, name unknown
Etty, William
Gainsborough, Thomas
Hogarth, William
Hone, Horace
Lawrence, Sir Thomas
Morland, George
Nineteenth century artist, name unknown
Northcote, James
Orpen, Sir William
Owen, William
Plimer, Andrew
Reynolds, Sir Joshua
Rowlandson, Thomas
Shayer, William J.
Shelley, Samuel
Wolstenholme, D.

SCOTCH
Raeburn, Sir Henry
Wilkie, Sir David

DUTCH
Both, Jan, manner of
Bray, Jan de
Brekelenkam, Quiringh Gerritsz van
Dubordieu, Pieter
Heyden, Jan van der
Hondecoeter, Melchior d'
Israels, Joseph
Maes, Nicolaus
Mesdach, Salomon
Mesdag, Hendrick Willem
Moreelse, Paulus
Neer, Eglon Hendrik van der
Neuhyus, Albert
Ostade, Adriaen van
Palamedes, Anthonie
Romeyn, Willem
Ruysdael, Salomon van
Seventeenth century artist, name unknown
Sorgh, Hendrik Maertensz
Tieling, Lodewyk
Velde, Willem van de, manner of

FLEMISH
Bouts, Albert
Cleve, Joost van
Dyck, Sir Anthony van

FLEMISH (*Continued*)
Fifteenth century artist, name unknown
Mostaert, Jan
Pourbus, Franz the Younger
Rubens, Peter Paul
Sixteenth century artist, name unknown

FRENCH
Antigna, Alexandre
Boudin, Eugène
Breton, Jules
Courbet, Gustave
Daubigny, Charles François
Diaz de la Peña, Narcisso Virgilio
Dumonstier, Pierre
Fifteenth century artist, name unknown
Gauguin, Paul
Grimou, Jean Alexis
Michel (?), Georges
Monet, Claude
Monticelli, Adolphe
Pesne, Antoine
Poussin, Gaspard (Gaspard Dughet)
Redon, Odilon
Rodin, Auguste
Subleyras, Pierre

GERMAN
Master of Frankfort

ITALIAN

BOLOGNESE
Francia, Francesco (Francesco Raibolini), school of

BRESCIAN
Moroni, Giovanni Battista

FERRARESE
Dossi, Dosso (Giovanni Lutera)

FLORENTINE
Benozzo Gozzoli, school of
Bronzino, Agnolo, manner of
Buontalenti, Bernardo, manner of
Fifteenth century artist, name unknown
Gabbiani, Anton Domenico, manner of
Ghirlandaio, Ridolfo
Lippi, Fra Filippo, school of
Masolino da Panicale
Il Salviati (Francesco dei Rossi)
Spinelli, Luca (Spinello Aretino)

MILANESE
Conti, Bernardino dei
Magnasco, Alessandro, manner of

PIEDMONTESE
Ferrari, Defendente, school of

SCHOOL OF THE MARCHES
Fourteenth century artist, name unknown

SIENESE
Guido da Siena

UMBRIAN
Antoniazzo Romano
Antonio da Viterbo
Nelli, Ottaviano

VENETIAN
Bassano, Giacomo (Jacopo da Ponte), manner of
Bellini, Giovanni, school of
Buonconsiglio, Giovanni
Carriera, Rosalba
Eighteenth century artist, name unknown
Girolamo da Udine
Longhi, Pietro
Lotto, Lorenzo
Montagna, Bartolommeo

ITALIAN (*Continued*)
Palma, Jacopo the Elder (Palma Vecchio)
Tiepolo, Giovanni Battista
Il Tintoretto (Jacopo Robusti), manner of

VERONESE
Farinato, Paolo
Stefano da Zevio the Younger

MISCELLANEOUS
Bolognini, ——
Cantarini, Simone (Simone da Pesaro), manner of
Carracci, Annibale
Eighteenth century artist, name unknown
Ghislandi, Fra Vittore
Guercino (Giovanni Francesco Barbieri), manner of
Resso, ——, manner of
Senno, Pietro
Zuccarelli, Francesco, manner of

NORWEGIAN
Thaulow, Fritz

SPANISH
Cano, Alonso
Carmona, Manuel Salvador
Fifteenth century artist, name unknown
Gonzáles y Serrano, Bartolomé
Goya y Lucientes, Francisco José de
El Greco (Domenico Theotocopuli)
Zubiaurre, Ramon de

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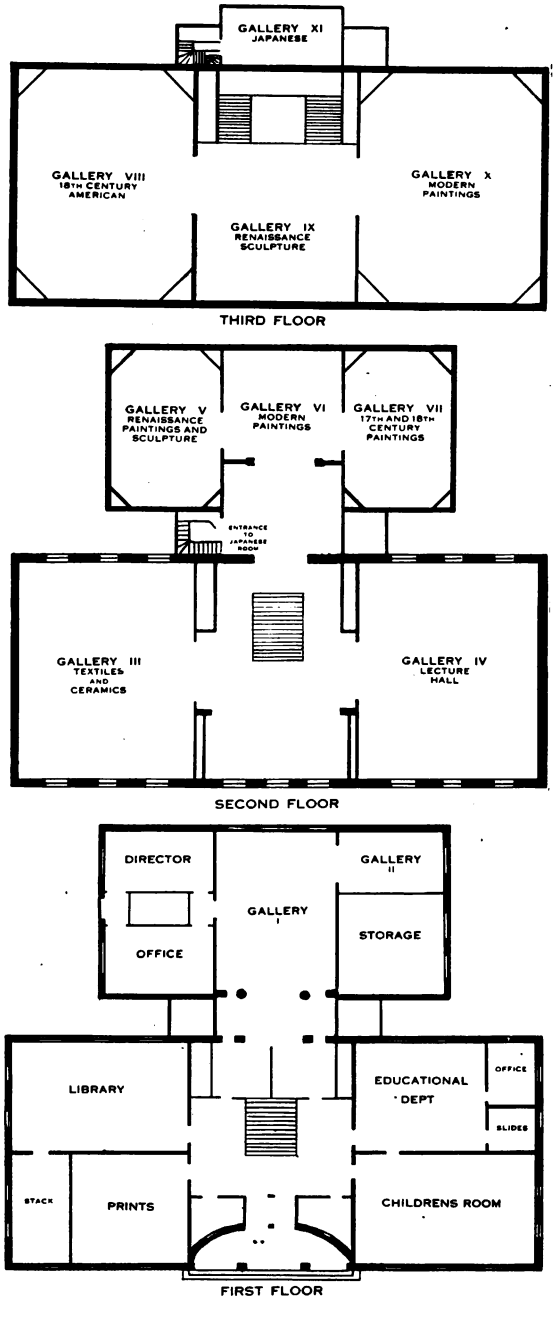

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